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STAR TREK DEEPSPACE NINE



STAR TREK:
FIRST CONTACT

PLUS:
VOYAGER



LOONEY TUNES'
"SPACE JAM"

Volume 28 Number 4/5



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Oh nooo! Not another STAR TREK cover story! We hope you're enjoying TREK's 30th Anniversary? What with the likes of *TV Guide* and the *L.A. Times Calendar* giving TREK the cover story treatment, not to mention scads of others, we hope you won't begrudge us another visit to the final frontier this year. We've already done our 30th Anniversary tribute (see July, Vol 27 No 11/12). This is our annual recap issue devoted to STAR TREK: DEEP SPACE NINE and VOYAGER, which we would have done anyway, regardless of all the TREK hoopla. (And there's still time for us to squeeze in yet another TREK cover this year!)

For those of you who abhor TREK, there's no explanation possible for our fascination with the franchise. For TREK fans there's none needed. But we should make note that much is being made in the media, even as Paramount celebrates another birthday benchmark for its lucrative tentpole, that perhaps all is not well on the final frontier. The Nielsen numbers don't look that good. The boxoffice for the last TREK feature wasn't that impressive. The TV shows are beginning to wear out their welcome. VOYAGER stinks. Etc. And there's a grain of truth to all of it, but the conclusion that TREK's days are numbered seems more like wishful thinking on the part of TREK-bashers, rather than a dire forecast of things to come.

Sure the Nielsen numbers are down. Look at the competition! When we began our annual TREK issues in 1991 we dubbed TREK "The Only Game in Town," for science fiction fans. That's hardly the case anymore, with science fiction heating up (as it cyclically does) as a good commercial bet for producers of films and television. And as for the shakedown cruise on VOYAGER, every TREK fan knows how dreadful TNG was its first two years. TREK fans will cut it some slack till it hits its stride, and if this season's opener is any mark, it may have already done so. And as you'll read this issue, DS9 is as solid a show as TNG ever was. Happy 30th, TREK. Live long and prosper!

Frederick S. Clarke

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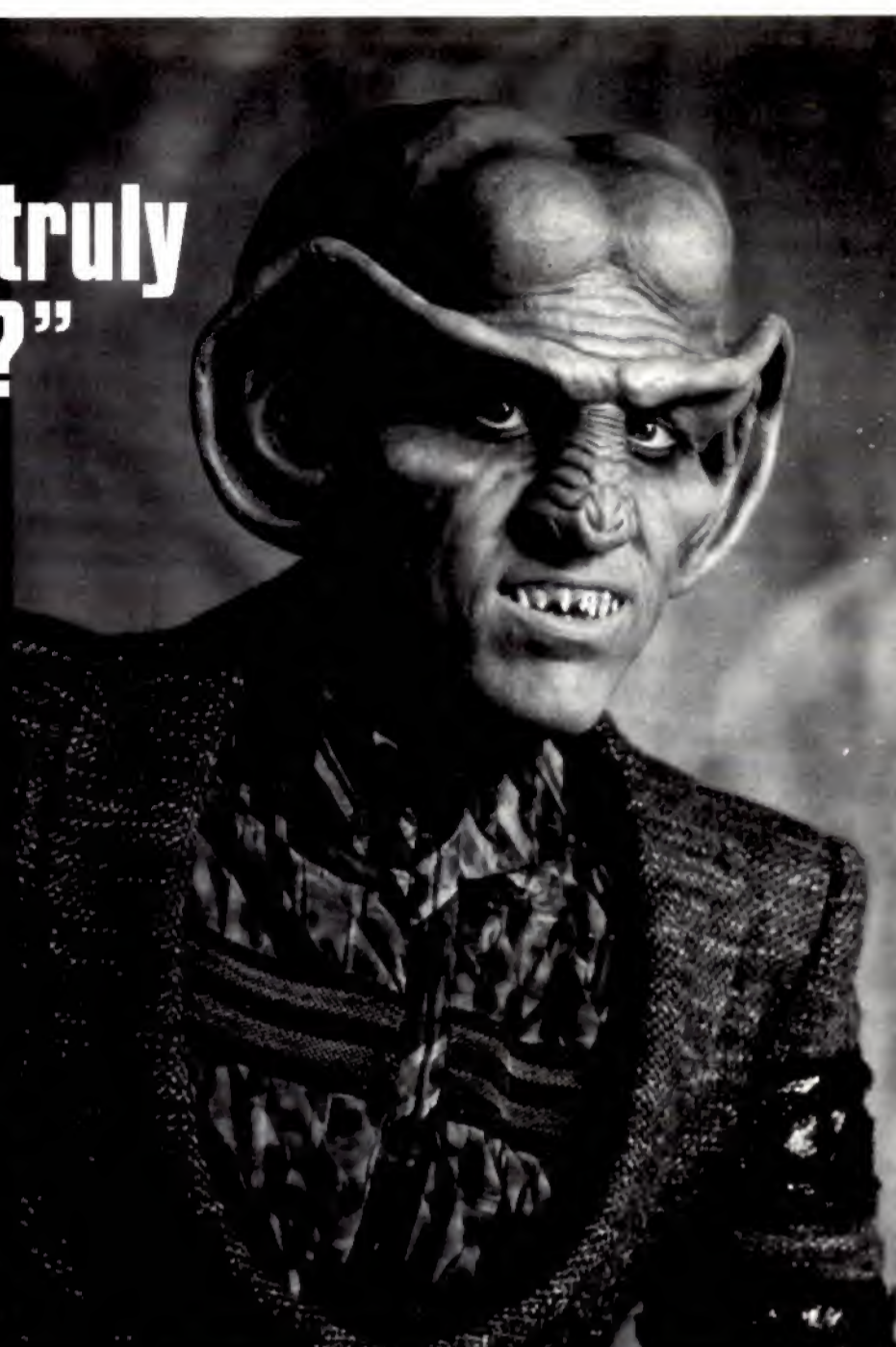
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EAGERLY AWAITED

MARS ATTACKS! (Warners)

The casting is great, and the effects are supposed to be, too. And they damn well better be, because anyone expecting a faithful recreation of the infamous Topps Bubble gum cards series is due to be sorely disappointed. The script by Jonathan Gemms (with an uncredited rewrite by the ED WOOD team of Scott Alexander and Larry Karaszewski) is basically a parody of '50s alien invasion sci-fi flicks, with an amusingly high body count amongst its A-list leading characters. Forget INDEPENDENCE DAY, which made a major melodramatic moment over bedside death of the First Lady—MARS ATTACKS! offs practically everyone in sight with barely a blink of an eye. Although the gory ghoulishness of the approach is in keeping with the source material, few of the actual incidents are taken from the cards, with the exception of #22 "Burning Cattle," which was scripted as a pre-credits opening sequence. That's the upside; now the downside: with its ensemble cast of characters around the country reacting to the news of the Martians' imminent arrival, the structure is painfully reminiscent of INDEPENDENCE DAY, with the first half of the script devoted to endless speculation about whether the newcomers will be friendly or hostile. This is a disappointing deviation from the Topps series, which had the Martians "Attacking an Army Base" by card #3 and had "Washington in Flames" by #5. Believe it or not, the full scale invasion in the script doesn't start until page 70! Can Tim Burton's eccentric visual sense sustain interest throughout a buildup for that long? We can't say for sure, but we can't wait to find out.

December 13



RELEASE SCHEDULE

Upcoming cinefantastique at a glance, along with a word or two for the discriminating viewer.

compiled by Jay Stevenson
(unless otherwise noted)

BAD MOON (Warners) November 1

We can't say it any better than the press notes: "An intimate thriller. A man is transformed after being bitten by a strange beast in Nepal. When he returns home, his sister's family dog is the only creature who recognizes the terrible significance of the man's experience. The animal must protect its human family against an evil creature who becomes less human every day." Eric Red (THE HITCHER) wrote and directed this adaptation of the novel *Thor* by Wayne Smith. With Michael Pare and Mariel Hemingway. SEE PAGE 14.

BREAKING THE WAVES (October) November 15 (New York)

This is a close call for inclusion in our pages—an almost cinema verite melodrama which hovers on the edge of fantasy. From writer-director Lars Von Trier, who gave us the immensely enjoyable THE KINGDOM last year, this Grand Jury Prize winner at the 1996 Cannes Film Festival is basically a love story about a newlywed woman who carries on conversations with God (rather like Norman Bates talking to Mother). After her husband is paralyzed in an accident on an oil rig, she gradually becomes convinced that she can bring about his cure through a miracle—at great cost to herself. Whether she succeeds is open to interpretation, but the finale leaves no doubt about the intrusion of the supernatural into the everyday world. Along the way, relentlessly hand-held shots of the cast intercut with surreally glossy establishing shots of the landscapes—a "God's eye view...as if he is watching over the characters," according to the director. Is this enough to land the film in the genre? Well, if you're looking for alien abductions, flying saucers, and the like, go elsewhere; but it's safe to say that the concluding events of this film would give Mulder and Scully something to debate during a coffee break, even if it wouldn't warrant a full-blown investigation. The film opens exclusively in New York, then moves into regional art house distribution.

GAMERA, GUARDIAN OF THE UNIVERSE (A.D. Visions) October

The lean green fighting machine continues his march around the country, with stops at the Red Vic Theatre in San Francisco and at Film Forum in New York. Mean-

while, negotiations are underway with Landmark Theatres for a limited national release. Contrary to previous reports, A.D. Visions assures us that all theatrical screenings will be of subtitled Japanese-language prints; the English dubbed version will appear only on video. SEE CFQ 28:3.

THE GHOST AND THE DARKNESS (Paramount) October 11

Gale Anne Hurd produced this African adventure, written by William Goldman, in which Michael Douglas and Val Kilmer hunt a deadly wild beast, thought to be a "ghost" by the superstitious locals. Stephen Hopkins directed.

NIGHTWATCH (Miramax) October

Nick Nolte and Patricia Arquette star in this psycho-thriller, written by Steven Soderbergh (SEX, LIES AND VIDEOTAPE). A young law student (Ewan McGregor, pictured at right) takes a part-time job as a lone hospital night watchman just as a serial killer begins to terrorize the city; unfortunately, all the clues keep leading back to him. As the police close in, he must risk his life to prove his innocence. Newcomer Ole Bornedal directed.



THINNER (Paramount) October 25

The ill-fated, long-awaited adaptation of Stephen King's Bachman best-seller finally comes to the big screen, just in time for Halloween. After abandoning a planned May 3 release, the film, scripted by Michael McDowell and directed by Tom Holland, was pushed back to provide time for post-production revisions to beef up the climactic makeup work. Will the augmented effects appease audiences who turned thumbs down at test screenings? SEE CFQ 28:2

TO GILLIAN ON HER 37TH BIRTHDAY (Triumph) October 25

David Lewis (Peter Gallagher) adores his wife Gillian (Michelle Pfeiffer). They spend hours strolling the beaches of Nantucket and play the intimate games lovers play. There's only one thing wrong with this perfect marriage: Gillian died two years ago. Torn by grief and guilt, David has fixated on her spirit, despite the efforts of others to help him get on with his life. This is the story of David's journey from denial to realizing he can let go of Gillian without losing his love for her. Sony Pictures' Triumph division distributes this adaptation of the play by Michael Brady. Michael Pressman directed, from a screenplay by David E. Kelley. Kathy Baker (EDWARD SCISSORHANDS) costars.

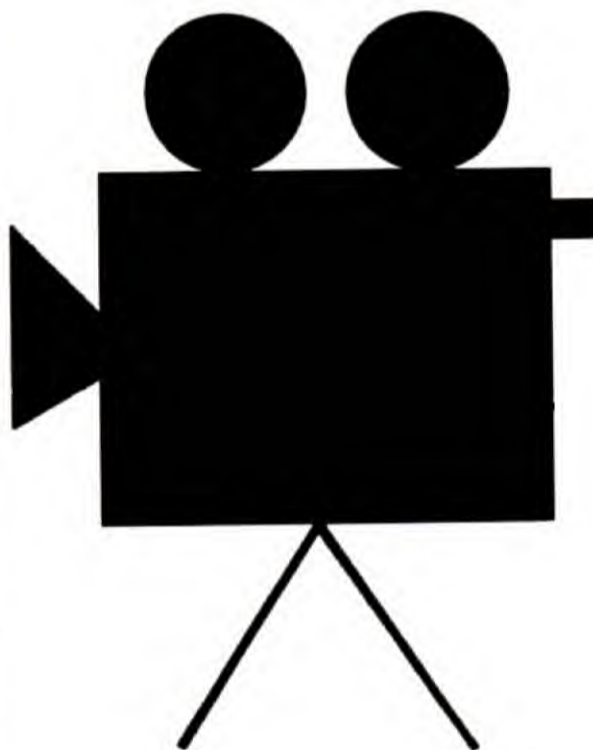
CRUELLA'S BACK!

101 DALMATIANS (Walt Disney)

Think of this as "Disney Meets HOME ALONE." Producer-writer John Hughes puts his distinctive stamp on this live-action remake of the 1961 animated classic, updating the story from the '60s to current day and loading it with lots and lots of slapstick. Unfortunately, the dogs don't talk, but plenty of CGI work will allow them to act as anthropomorphically as their cartoon equivalents. Jeff Daniels and Joely Richardson play Roger and Anita, owners of the film's spotted stars, with Joan Plowright as their housekeeper, Nani. The biggest casting coup, however, is Glenn Close as one of the screen's great villains, Cruella DeVille. Judging from the film's trailer, the actress will enjoy a true *tour-de-force*; from the 50-50 black & white hair to the throaty cackle, she is Cruella. Let the fur fly!

Mike Lyons

November 29



HOLLYWOOD GOTHIC

WES CRAVEN'S SCREAM!

The frightmaster directs his first thriller for Dimension Films.

by Larry French

"What's your favorite scary movie?" That's the question an anonymous telephone caller poses to Drew Barrymore in the opening sequence of director Wes Craven's new thriller, *SCREAM*, which Dimension Films plans to release December 25. First-time screenwriter Kevin Williamson wrote the script, originally titled *SCARY MOVIE*, as an homage to his own favorite horror film. "I saw *HALLOWEEN* when I was ten years old, and loved it," said Williamson. "It had such a visceral effect on the audience—I went back and saw it five times!"

With 18 years worth of slasher films since *HALLOWEEN*'s debut, it might seem that there's little left to be explored in this severely overworked field, but Williamson's story was fresh enough to attract some talented young actors, as well as frightmaster Craven. Williamson originally set the story in a small town in North Carolina, where he grew up, but that setting has been changed by Craven to more scenic locations in and around Santa Rosa, California, where 53 years ago Alfred Hitchcock filmed his classic tale of a murderer in a small town, *SHADOW OF A DOUBT*.

Craven, in particular, was not interested in directing just another rehash of slasher film conventions. "The spin on this," said Williamson, "is that it's much more of an ensemble piece, about an eclectic group of high school kids. It's sort of a whodunnit, and there's references to a lot of horror movies, done very humorously."

Heading the cast is Neve Campbell, of TV's *PARTY OF FIVE*. She plays Sidney Prescott, whose mother, a year earlier, was brutally murdered, supposedly by a man now convicted and awaiting execution on death row. When another similar homicide occurs, Campbell realizes that her mother's killer may still be on the loose and that he (or she) may in fact be one of her closest friends.



Wes Craven directs Neve Campbell and Skeet Ulrich in *SCREAM*, which was written by Kevin Williamson as an homage to John Carpenter's *HALLOWEEN*.

Courtney Cox, of the hit TV series, *FRIENDS*, co-stars, playing a bitchy TV news reporter, who is the first to suspect that Campbell's testimony may have convicted the wrong man. Rising young star Skeet Ulrich plays Billy Loomis, Campbell's boyfriend, who initially appears to be the mostly likely suspect. Barrymore plays a high school student who is stalked by the killer in the opening

sequence. Matthew Lillard (Kathleen Turner's son in *SERIAL MOM*) and Jamie Kennedy (from TV's *ELLEN*) play friends of Campbell who throw a party, among whose guests—in the fashion of Agatha Christie's *TEN LITTLE INDIAN*—is the murderer. "Actually, everybody's a suspect," explained Williamson, "and in the end I think we actually manage to surprise you."

Short Notes

Al Pacino has been in negotiations with producer **Arnold Kopelson** to star opposite **Keanu Reeves** in *DEVIL'S ADVOCATE*. The film is slated to begin production in October, with **Taylor Hackford** directing. **Larry Cohen** wrote the script, from the novel by Andrew Neiderman, about a young lawyer who discovers that his prestigious law firm is run by the Devil; **Jonathan Lemkin** and **Tony Gilroy** contributed rewrites. ☺ Director **John McTiernan** is in talks to film *EATERS OF THE DEAD*. The script, adapted by **Michael Crichton** from his own novel, is a Viking adventure with horrific overtones (although, unfortunately, the apparently monstrous threat turns out to be simply a savage tribe). ☺ It seems that **Cabin Fever**, a homevid company that made its theatrical debut in July with the platform release of *LOVER'S KNOT* (starring **Tim Curry** as Cupid's helper), was putting us on when they announced that **Ken Russell** would direct their next genre effort, *SKELETONS*—it turns out that the horror film will actually be directed by **Dave DeCoteau** (auteur of *CREEPAZOID*s and other forgettable low-budget schlock). We wonder: Did stars **Ron Silver**, **Christopher Plummer**, and **James Coburn** know of the change when they signed on? □

Obituaries

Lucio Fulci

On March 13, at his home in Rome, the director who called himself "the Italian Cinema's last zombie" died in his sleep at the age of 68, after a long battle with diabetes.

Born in Rome on June 17, 1927, Lucio Fulci had his first brush with the genre as an assistant director on (Stefano) Steno's *TEMPI DURI PER I VAMPIRI/UNCLE WAS A VAMPIRE* (1959), with Christopher Lee. He had a wide range of credits as a writer and director, including *SETTE NOTE IN NERO/THE PSYCHIC* (1977), which is scheduled for re-release by Rolling Thunder films; however, Fulci did not find fame in the horror pantheon until he embarked on a series of ghoulishly gory shockers beginning with *ZOMBI 2/ZOMBIE* (1979). The success of that cash-in on the George Romero-Dario Argento collaboration *DAWN OF THE DEAD* (released as *ZOMBI* in Italy) pointed the way for Fulci, who followed up with: *PAURA NELLA CITTA DEI MORTI VIVENTI/CITY OF THE LIVING DEAD/GATES OF HELL* (1980), *L'ALDILA/THE BEYOND/SEVEN DOORS OF DEATH* (1981), *GATTO NERO/THE BLACK CAT* (1981), and *QUALLA VILLA ACCANTO AL CIMITERO/THE HOUSE BY THE CEMETERY* (1981). Each piece of "accidental art," as critics often dubbed his work, pushed nausea-inducing, gore-drenched mayhem to show-stopping extremes, earning him a rabid gore-hound following.

After directing the ultra-violent giallo *LO SQUARTATORE DI NEW YORK/THE NEW YORK RIPPER* (1982), the director, who confessed that "all my horror films are terribly pessimistic," lost his way with in-

continued on next page

Production Starts

KULL THE CONQUEROR

Raffaella De Laurentiis produces this filmization of the character created by author Robert E. Howard (best remembered for Conan the Barbarian). TV's Hercules, Kevin Sorbo, stars in the title role, aided and abetted by Tia Carrere. John Nicolella directs, from a script by Charles Edward Pogue (*DRAGONHEART*). Universal will distributed the finished film next year.

SNOW WHITE—LIVE!

Sigourney Weaver plays the Wicked Stepmother in a \$30 million epic.

by Alan Jones

Why remake the classic tale of Snow White in live-action when there is already an animated version that is recognized as a classic? Well, anyone who has read the Brothers Grimm can tell you that their fairy tale is quite a shock compared to the Disney film, and it is this quality that *SNOW WHITE AND THE BLACK FOREST* hopes to capture.

"We're putting the grim back into the Grimm original", said producer Tom Engelman of the \$30 million chiller directed by Michael Cohn and starring Sigourney Weaver, Sam (JURASSIC PARK) Neill, Gil (THE SHAWSHANK REDEMPTION) Bellows, and Monica Keena. "It's about as far removed from the Disney cartoon as you could imagine. There's no sweetness and light, talking animals or songs in this violent vision of a family torn apart by hatred, sexual tension, and an obsession with physical beauty. In our *SNOW WHITE*, the stepmother is a cold-blooded killer; the Black Forest is a merciless place; and black magic is a frightening reality. The Grimm story has been de-fanged for long enough. Our version returns every ounce of sinister spirit, raw brutality, and shocking horror to the tale prettified by Disney to appeal to kids." Walt Disney Pictures, makers of the sanitized *SNOW WHITE AND THE SEVEN DWARFS*, declined to release the new film Stateside.

Director Cohn added, "I have a very dark, twisted sensibility and draw images out of my subconscious, so I had no problem putting flesh on the bones of the basic outline. My starting point was always to play with audience expectations. Everyone coming to see this will be expecting certain familiar things to happen based on their childhood memories of *SNOW WHITE* being about a family conflict between a father, a daughter, and a stepmother. That's what makes it so delicious. I want to violate those expectations—twist and turn them 180 degrees away from the Disney approach. It's a curious narrative in many respects, because while I am melding the two generic sensibilities of horror and suspense, there



"I look like the ugliest witch of all time, but those scenes were great," said Weaver of playing the wicked stepmother to Snow White (Monica Keena).

are also moments of pure terror, exciting high action, fantasy surrealism, and great romance."

Weaver, who plays the film's wicked stepmother, Claudia, concurred, saying, "There are really two films in one here. There's a big romantic adventure for kids, and the other is a darkly sophisticated multi-layered parable. My one sticking point on this picture has been we mustn't compromise the latter theme's integrity."

And that is where the blood and gore comes in. Weaver noted, "I did have nightmares over that aspect of the script. I told Michael [Cohn] that I had no intention of starring in a Hammer Horror. I do dance with

beating hearts, and look like the ugliest witch of all time, but those scenes were great to play. They may gross some people out, but they were in keeping with the overall tone. It's back to the comparison with the great Greek plays. They were always killing their children and serving them up for dinner. As an actress, I thought, 'Why not explore these dimensions?' And when you look at what's going on in the world right now—Bosnia for example—gory fairy tales are the only things that can make sense of it all. There's darkness and cruelty in everyone, and it only takes a certain set of circumstances to bring them out." □

Credit Long Overdue

As part of its continuing efforts to erase the effects of the Black List, the Writers' Guild of America (which is the sole arbiter of screen writing credit on union-made films) recently awarded several retroactive screen credits to writers who were obliged to use a pseudonym or hide behind a "front" during the McCarthy era (a tactic dramatized in *THE FRONT*, starring Woody Allen). In the past, attention has been limited to high-class efforts: e.g., Dalton Trumbo (*ROMAN HOLIDAY*) and Michael Wilson and Carl Foreman (*THE BRIDGE ON THE RIVER KWAI*). Fortunately, the WGA is now widening its reach. This year, for the first time, amongst the recipients was a science-fiction effort: **Bernard Gordon** posthumously received credit for *DAY OF THE TRIFFIDS* (1962), originally credited to the film's producer, Philip Yordan. A prolific writer, Gordon also had two assumed names—including Raymond T. Marcus, under which he wrote or co-wrote—but still has not received credit for—the fine Ray Harryhausen effort *EARTH VS THE FLYING SAUCERS* (1955) and *ZOMBIES OF MORA TAU* (1957). □

continued from previous page/
creasingly quickie schlockers like *MANHATTAN BABY* (1982), *CONQUEST* (1983), *MURDEROCK* (1984), *IL MIELE DEL DIAVOLO/THE DEVIL'S HONEY* (1986), *AENIGMA* (1987), and *ZOMBIE 3* (1988).

His last four movies were the barely released *DEMONIA* (1990); the semi autobiographical *UN GATTO NEL CERVELLO/NIGHTMARE CONCERT* (1990), in which Fulci himself played a horror director obsessed with violence; *VOCI AL PROFONDO/VOICES FROM THE DEEP* (1991); and *IL PORTE DEL SILENZIO/DOOR TO SILENCE* (1991). Just prior to his death, Fulci was preparing to remake the 1933 Michael Curtiz thriller *MYSTERY IN THE WAX MUSEUM*. Produced by Dario Argento, who felt Fulci's talent had been stagnating long enough (and who paid for his funeral), *LA MASCHERA DI CERAWAX MASK* was eventually directed by special effects make-up man Sergio Stivaletti, from the script by Argento and Fulci.

Fulci always stated that cinema was the sad cross he bore. He once lamented, "I ruined my life for the cinema. I have no family, no wife, only [two surviving] daughters. All my women have left me, and I have been dealt many emotional blows because I've never stopped thinking about my job. My work will always be very important to me." It always was, right up to the very end: Fulci was due to sign his *WAX MASK* contract on the day after his sudden death. **Alan Jones**

Luana Anders

Luana Anders, who appeared in several '60s cult films and countless TV shows, has died at age 54 of breast cancer, on July 21. Her genre credits include *NIGHT TIDE* (1963), *DEMENTIA 13* (1963), and *THE PIT AND THE PENDULUM* (1961). Her more recent films were *YOU CAN'T HURRY LOVE* (1988) and *LIMIT UP* (1989), which she co-wrote; her last appearance was in *WILD BILL* (1995). She started her career alongside Roger Corman, Francis Ford Coppola, and Jack Nicholson, who said of her, "She is one of the five best actresses I know." (Nicholson cast her in his own directing efforts, *GOIN' SOUTH* and *THE TWO JAKES*.) Luana was a caring friend, and I remember her with great affection, as she took care of my cats and made my parties all the merrier with her presence. She was a down-to-earth and forthright person, who will be greatly missed. **David Del Valle**

SPACE JAM

The Looney Tunes face off with the NBA in cutting-edge live-action animation.

By Mike Lyons

Call it "Air Meets the Hare." This November sees the feature film debut of both sports superstar Michael Jordan and everyone's favorite "waskilly wabbit," Bugs Bunny in *SPACE JAM*. Taking on a film that features two of the world's most popular icons would be a daunting task for many, but *SPACE JAM*'s co-director of animation, Bruce Smith, said he had faith in the film from the very beginning. "I knew the potential of the project," he said. "I worked on *ROGER RABBIT*, so I remember the first time I saw a set of dailies from *ROGER* and imagining how cool it was going to be when everyone saw what the film was going to look like. I basically got the same kind of juices for this film." Warner Bros opens the film nationwide November 20.

In *SPACE JAM*, Bugs Bunny, along with Daffy Duck, Porky Pig, Taz and the rest of his Looney Tunes friends, find themselves in a bit of an intergalactic mishap, when their hometown of Looney Tune Land is invaded by a group of tiny space aliens called the Nerdlucks. They have been dispatched by their leader, the



Bugs Bunny, the Looney Tunes ringleader, challenges space invaders to a pick-up game to save the Tunes from being kidnapped from Earth.



evil Swackhammer (voiced by Danny DeVito). "His prime motive is to bring entertainment to his planet," joked Smith of the villain.

Swackhammer plans on doing this by kidnapping the Looney Tunes and bringing them back to save his failing theme park, Moron Mountain. Bugs, however, always a rabbit of quick wit, challenges the diminutive creatures to a game of basketball: if the Looney Tunes win, they remain on Earth, but if they lose, it's off to Moron Mountain.

Unbeknownst to the Looney Tunes, the Nerdlucks siphon basketball talent from NBA stars' Charles Barkley, Patrick Ewing, Muggsey Bogues, Larry Johnson and Shawn Bradley (all of whom make cameos). This changes the Nerdlucks into the powerful Monstars, behemoths of the basketball court.

It seems as if "That's All, Folks!" until Bugs remembers a certain connection he has. *SPACE JAM* is set in the past, 1993 to be exact, when Michael Jordan was playing baseball instead of basketball, until the Looney Tunes crew coaxes him back onto the court. They do this by kidnapping him off the golf

“Michael did a great job. But, the duck isn't real, it had to be put there a frame at a time. [We] make the performances look believable.”

—Animation co-director Tony Cervone—

course and asking politely for his assistance (“We need your *heeeelp!*” Bugs screams in Michael’s face.) Jordan has his hands full trying to whip this rag-tag bunch of characters into shape, until a new ‘toon, by the name of Lola Bunny, comes to town. She’s got the skill and strength of Jordan and the ability to melt Bugs Bunny’s heart.

Now the Tune Squad is ready to face off against the Monstars (who call themselves the “Mean Team”) in an interplanetary game of hoops that blends live-action and animation with unprecedented results.

Produced by GHOSTBUSTERS’ director Ivan Reitman, SPACE JAM also features Wayne Knight (SEINFELD), as a baseball publicist and actress Theresa Randall as Jordan’s wife, as well as a cameo from Bill Murray. The film was spawned by Jordan’s successful Nike commercials and the current growth in popularity of the Looney Tunes characters. The film, however, hit a few glitches in its early stages. “When Michael retired from baseball, they shut the picture down,” said Ron Tippe, co-producer of the film’s animation. “Then, when he came back into basketball, they started the movie back up again.” Tippe and co-producer Allison Abbate came aboard the project this past January (at a time none of the animation was complete) and since then, SPACE JAM has taken off with the breakneck pace of a screwball Warner Bros cartoon, employing animators in California, London and Canadian studios. “Doing it in such a short amount of time retained the element of spontaneity that I think is often missing in animated movies,” said Abbate. “they do take so long and they’re storyboarded and they’re developed so intensely before anyone

does anything. We have kept a spontaneous, fun, quick-witted air to the movie that I think will really pay off.”

Despite such a fast pace, the filmmakers were very careful when establishing the look of the film. For the Looney Tunes characters themselves, the filmmakers have wisely chosen not to alter, or update the characters, but instead have called upon their classic looks from many of the Golden Age Warner Bros shorts of the ‘40s and ‘50s. “We’ve been really true, I think, to the characters,” said Abbate. “We’re really had to work hard at keeping them in character and going back to that really smart, sophisticated, sarcastic humor that they had. The difference is the updating of the environments that they’re in and seeing how well their personalities play in it.”

This means great news for animation fans, as SPACE JAM will boast the first time that all the Looney Tunes characters appear together, each personality, from the demure Tweety to the stoic Marvin Martian and the pistol-packing Yosemite Sam, converging like one big, dysfunctional ‘toon family. Because of this, Bugs emerges as a slightly different character than we’ve seen before. In SPACE JAM, he’s somewhat of a ringleader of this motley crew, as well as the catalyst that sets the plot in motion. “Bugs is the guy who we all imagine has read the script,” said co-director Bruce Smith. “So he has to emerge as the leader in that sense. The ‘toons are the ‘toons. Daffy is being very daffy; he doesn’t have to worry about carrying the bulk of the film and you’ve got all the different personalities of the ‘toons at their peak, so that’s what the fun is.”

Before all the ‘toons got looney, however, director Joe Pytka helmed SPACE JAM’s live-action sequences. In many of these, Michael Jordan and the others had to act and react to the thin air that would later be their cartoon co-stars. Granted, such scenes are difficult for actors, but SPACE JAM’s other animation director, Tony Cervone noted that this was just as difficult for the animators. “We don’t want to take anything away from Michael; Michael did a great job. But, the duck isn’t real, the duck is fake, the duck had to be put there a frame at a time. So, of course, there’s an equal responsibility on the part of the animation crew to make all the perfor-



The action was filmed green screen with Jordan and suited stand-ins for Tune characters.

mances believable.”

Such scenes provided the biggest challenge for SPACE JAM’s visual effects unit. “I think the big thing here is the amount of integrated material that’s used,” said producer Tippe. “You have, roughly, 1,043 composited shots. That’s a record! You have 2-D, 3-D and live-action composited together.”

To achieve such record-breaking numbers, the effects team went through a very laborious process. For many of the scenes, Jordan was filmed in front of a green screen, where animation would be added later. Then, computer-generated imagery (CGI) was added to the animation to give a feeling of depth, and details, such as shadows and light, were ironed out to add a level of continuity between the live-action and animated worlds. Helen Elswith, SPACE JAM’s producer of visual effects, noted that this latter part gave new meaning to the phrase “the details will kill you,” adding, “In some cases, those de-

The film is the first to unite all Looney Tunes characters, including Yosemite Sam and Elmer Fudd (left), the Tasmanian Devil (below) and Marvin Martlan (right).





Jordan and the Tune team glimpse their alien opponents for the first time. When Jordan retired from baseball, production was shut down until he came back into basketball. Animators started work in January at California, London and Canadian studios and worked at breakneck speed for the November 20 opening.

tails are actually 'animated guides' that would be sent to our visual effects house, Cinesite, as guides to where they should create this light effect. But, in other cases, for instance during the basketball game, there are many lighting effects, such as flashbulbs and spotlights. In the balance of those kinds of lighting changes, those are elements that are created in the computer."

In addition to Michael and Bugs, that computer plays a big role in SPACE JAM. Elswith noted that moviegoers who were thrilled by the convincing live-action/animated effects in WHO FRAMED ROGER RABBIT ain't seen nothin' yet. "This takes that movie so many steps farther in that we do have this whole environment that takes up over 20 minutes of our movie that is totally created in the computer."

"If you look back at ROGER [RABBIT]," added Tippe, "it pushed the envelope of technology back then, because it was able to take

a 2-D world and mix it with live action. Looking at a frame of that would have been a 'toon, a shadow and a character. Here [on SPACE JAM] you've got multiple characters, multiple levels of effects and, in some cases, up to 70 elements. And that's just one shot."

The technology used in SPACE JAM is so cutting edge that it was literally unfolding while the film was in production. Despite this, and such a harried work schedule, visual effects producer Helen Elswith noted that working on the film has been a completely satisfying experience. "Every time we see a new shot filmed out to color, it's a shock, because it looks so much better than you ever anticipated it looking. We're so used to seeing these in black and white rough pencil drawings and when we finally do see the animation composited in its backgrounds and interacting with the live action, it's very exciting. Even though

we've all kind of gone through discouraging moments of this movie, when we wondered if we would ever finish it on time or if we would meet our release date, I think that now that we're actually seeing the finished product, we're all getting very excited and we're all becoming very confident that we're making something that we're all going to be proud of."

Producer Ron Tippe echoed this sentiment and noted that this enthusiasm behind the scenes of SPACE JAM spills out onto the screen, allowing the film to carry on the tradition of fun and humor found in Warner Bros greatest cartoons. "Come to this movie and have a heck of a good time," he said. "Certainly, there are enough problems in the world and for the 90 minutes we have an audience, we want them to share in the joy and the laughter. I think we will have succeeded by the time we finish this movie and it opens in theatres." □

Bugs' alien opponents, the Nerdlucks, become the Monstars "Mean Team" (right) to shanghai the Tunes characters for their theme park, Moron Mountain.



Trilogy of Terror

Producer/director Dan Curtis returns with his Zuni devil doll.

By Mark Dawidziak

The image that horror fans carried away from TRILOGY OF TERROR (1975) was the Zuni fetish doll. With its rows of razor-sharp teeth and strings of scraggly black hair, this pre-Chuckie devil doll speared strong reviews and ratings for the eerie TV movie.

"I know how well we did the first TRILOGY," said producer/director Dan Curtis, whose long list of TV horror credits include ABC's supernatural soap opera, DARK SHADOWS (1966-71), and its 1991 prime-time revival. "That doll just grabbed people by the throats. It's a classic."

So why is Curtis competing with the memory of a classic? Why has he agreed to make a second TRILOGY OF TERROR for cable's USA Network? How can he hope to top himself?

"You're not trying to top the original," Curtis said. "Forget that. You're just trying to do as well as you did the first time out. Can I equal what we did in four days with a hand puppet 20 years ago? That's the question."

"And it's murder having to compete with yourself. That's



Blake Heron (makeup by Eric Allard) as Bobby in the second TRILOGY II segment. This is a remake of a story from a previous Dan Curtis trilogy, DEAD OF NIGHT.

the scary part. It gave me a little pause to consider that I was competing against a Dan Curtis who was 20 years younger and maybe smarter. Believe me, I didn't like the competition."

But Curtis has never been one to duck a challenge. This is the producer-director who picked up an Emmy in 1989 for turning Herman Wouk's WAR AND REMEMBRANCE into a \$104 million miniseries. This is the horror auteur behind THE NIGHT STALKER, the 1972

TV movie that introduced Darren McGavin as reporter Carl Kolchak. Curtis's remake airs on USA on October 30.

The first TRILOGY OF TERROR starred Karen Black (EASY RIDER, FIVE EASY PIECES) as four very different women in three segments based on short stories by frequent Curtis collaborator Richard Matheson. In the new TRILOGY, Lysette Anthony, who played Angelique the witch in NBC's DARK SHADOWS revival, inherits the triple-duty in TRILOGY OF TERROR II.

The first segment, inspired by a Henry Kuttner short story, is titled "Graveyard Rats." Written by Curtis and William F. Nolan, the macabre tale casts Anthony as a young woman married to a mean, old robber baron. When her sadistic husband dies, she guesses that, as a last cruel joke, he had the secret to his vast wealth sealed in the coffin with him. There's just one problem, articulated by an eccentric grave digger (Geoffrey Lewis): The Salem cemetery where he's buried is infested with giant rats.

"It ends up with her having



Lysette Anthony in "Bobby."

to crawl through these underground tunnels that the rats have built throughout the graveyard," said Curtis. "She's fighting off these rats, and there are glittering red eyes around every turn. It's great."

"You can imagine these story sessions with Nolan. There's much laughing that goes on."

The second story, "Bobby," is a remake of a segment in another trilogy movie Curtis produced and directed, DEAD OF NIGHT (1977). Anthony plays a grieving mother visited by the spirit of her drowned son. Why remake the Matheson story when it was done so well in DEAD OF NIGHT? "How's this for an an-



Anthony performs a demonic ceremony to bring back her dead son.

DIRECTOR DAN CURTIS

“It’s murder having to compete with yourself. I was competing against a Dan Curtis who was 20 years younger and maybe smarter. Believe me, I didn’t like the competition.”

and me was to come up with the next logical arena in which to set the little monster loose. We decided a museum of natural history would be a pretty good place, and, after that, everything fell into place.

“As good as the original Zuni doll story is, I think this one is scarier and has more humor in it. Another advantage is that the two stories that lead into this Zuni doll story are far stronger than the two that led into the original Zuni doll story. And Lysette did a hell of a job. She really got bashed around.”

Anthony agrees: “It was a very tough shoot—one of the hardest things I’ve ever had to do as an actress. It’s rare that 98 percent of a film is you, so I had to be on the set the entire time, at a rate of 17 hours a day. The fun part was going from style to style to style. The only thing I couldn’t do was scream in three different ways. I spend most of my time being terrified, so I had to find levels of fear. It’s exhausting being terrified.”

Making the shoot even tougher for the British actress was her dislike of the horror genre. “It’s stronger than that, actually,” said Anthony, whose association with the genre encompasses two 1995 spoofs: *DR. JEKYLL AND MS. HYDE* and *DRACULA: DEAD AND LOVING IT*. “I hate horror stories. I can’t watch them. Dan once yelled, ‘Of all the people, I get you!’ I didn’t even watch the original *TRILOGY OF TERROR*. I couldn’t. I had to read this script at arm’s length because so much of it is so ghastly.

“On *DARK SHADOWS*, whenever Ben [Cross] came out of the coffin [as vampire Barnabas Collins], I’d go to make coffee. I just don’t have any tolerance for it at all. You’re talking to someone who saw *THE SOUND OF MUSIC* five times, and when the Germans marched in, I was under the seat. So that will give you an idea

of my tolerance level.”

It also was a difficult shoot for Curtis. How difficult? “This is the toughest film I’ve ever had to make,” he said, “even tougher than *WAR AND REMEMBRANCE*. We shot this in 20 days, and I knew it was underscheduled. We brought it in for only \$2.8 million, which is an extraordinarily tight budget. So it was an absolute killer. Every day, I left the set like a walking dead man.

“The first film was much easier because I had two easier segments to start with. They were fairly straightforward. In this *Trilogy*, the lighting for ‘Bobby’ was very tricky. In ‘Graveyard Rats,’ the rats were puppets we had to make real and frightening. We had only six weeks to prepare the rats and the Zuni doll, with no time to test-shoot the rats.

“I didn’t see the rats in action until I showed up to shoot them. I’m telling you, this was one murderous shoot...a terrible, terrible strain.”

Anthony’s favorite story was

Lysette Anthony possessed by the spirit of a stalking Zuni doll, based on a story by Richard Matheson.

swer?” Curtis said. “Because I couldn’t find anything better.”

The third story, “He Who Kills,” is a sequel to “Amelia,” the Zuni doll tale that ended the first *TRILOGY OF TERROR*. “Amelia,” based on Matheson’s “Prey,” cast Black as a woman stalked through her high-rise apartment by a spear-carrying African doll.

“We start with the assumption of what would happen when the last one ended,” said Curtis, who has directed such horrific TV movies as *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (a 1968 version with Jack Palance), *THE NIGHT STRANGLER* (the

1973 sequel to *THE NIGHT STALKER*) and *DRACULA* (a 1973 Matheson adaptation with Palance). “So ‘He Who Kills’ begins with police cars and ambulances racing to the apartment building. They find the burned doll in the oven and assume it has something to do with a cult.”

Anthony plays a museum anthropologist who examines the charred Zuni doll at the request of the police. “She begins to chip the ashes off this doll,” Curtis said, “and, as she does this, he’s restoring himself. She comes back to find the ashes on the table, but he’s not there. He’s loose in the museum.

“The challenge for Nolan





Anthony and the Zuni doll clash in TRILOGY II's "He Who Kills." Anthony found it quite easy to run from the doll, saying "I loathed the nasty little thing."

"Bobby" because "to me, it's the most terrifying, and I got to act like Bette Davis on acid." Running away from the Zuni doll in "He Who Kills" was easy, she said, "because I loathed the nasty little thing." And "Graveyard Rats" was the most physically demanding.

"I spent three days crawling around through those extremely tiny tunnels," said Anthony, whose films include Woody Allen's *HUSBANDS AND WIVES*, *LOOK WHO'S TALKING NOW* and *WITHOUT A CLUE*. "You're cold and wet and tired and it's extremely claustrophobic. That's when you're working so fast that you have to trust your director to point out the obvious things.

"This is why I trust and respect Dan completely. Yes, he shouts a lot. He has a very intense side, and we went into battle every day, but he knows how to get the best out of you. Besides, behind the gruffness, there's this incredibly dear man. I'm very fond of Dan."

Having completed the new TRILOGY OF TERROR, Curtis is renewing his efforts to launch a big-screen version of *THE NIGHT STALKER*. Revisiting Jeff Rice's novel and Richard Matheson's 1972 teleplay, Curtis has completed an updated screenplay with Steve Feke.

"It's a remake, only bigger and better," said Curtis, who also is working on a TV movie adaptation of "The Love Letter," a Jack Finney short story, for Hallmark. "We've been very close three or four times, with

some very big names attached to it. The time is right. *THE NIGHT STALKER* could work. I know it could work."

Although Curtis is proud of the honors and prestige heaped upon *THE WINDS OF WAR* and *WAR AND REMEMBRANCE*, he knows that few people in or out of Hollywood appreciate his contributions to the horror genre.

"They don't even understand this kind of material," the *DARK SHADOWS* creator said. "There are so few people who truly comprehend what makes this kind of stuff work. They think anybody can write a horror story. Well, the truth is, anybody can write a horror story, if you don't have to end it. It's not tough to come up with a great beginning. Try to sustain the idea. That's tough.

"Horror stories are the most difficult type of things to do because you need imagination and humor, and you can never make a mistake. The first screw-up, you lose all credibility and you're dead with the audience. Most people say, 'Well, it's a ghost, so we can do whatever we want with it.'

"They're the people who are dead before they start. A logic lapse or the wrong kind of laugh can sink you. Every single word is a deathtrap. So if you can do these kinds of pictures, you can do anything. Most people think just the opposite—that if you can do these kinds of pictures, you can't do anything else. Well, I've proven them wrong." □

Trilogy of Terror

FILMING THE ORIGINAL

How Curtis put the devil in the doll.

By Mark Dawidziak

Dan Curtis sat in the director's chair, exhausted and depressed. He'd just finished the 12-day shoot on a TV movie called TRILOGY OF TERROR.

He'd called it a wrap, so everybody was heading home—everybody, that is, except Dan Curtis. The producer/director was trying to figure out how to save "Amelia," the third and final segment of his 1975 TV movie.

Based on "Prey," a short story by Richard Matheson, "Amelia" told of a young woman (played by Karen Black) stalked through her high-rise apartment by an African fetish doll. After four days of shooting on "Amelia," Curtis knew that he had no strong footage of the Zuni doll. If this diminutive menace didn't work, the three-part movie wouldn't work.

"I was sitting there in total depression," Curtis recalled more than 20 years after TRILOGY OF TERROR. "I didn't know what to do about not having any shots of the doll. I had already solved one major problem with the doll." That first problem was how to have the spear-carrying Zuni doll chase Black through the apartment, without

getting unwanted laughs.

"The first two stories in the first TRILOGY OF TERROR were very straightforward," said Curtis, who is directing and producing a second TRILOGY OF TERROR for cable's USA Network, "but I was really scared about the Zuni doll story because I didn't know how I was going to make this thing work. I didn't have a clue. All



we had was a hand puppet and a full puppet with only arms and legs that moved in a very mechanical way.

"So what we did was build the apartment set on risers and put down a shag carpet. We cut lines in the carpet and put someone underneath who could ma-

ZUNI DOLL FX CIRCA 1975

“We cut lines in a shag carpet and put someone underneath who could manipulate a rod up the doll’s ass. That’s how the doll was going to chase Karen Black.”

do with this stuff, but I thought, ‘Well, maybe it will help me.’ It saved me. I sent this footage to the lab and had it skip-framed, so now the little monster was really zipping around.

“But, remember, it only had a black background, so it didn’t matter how it related to its surroundings. If you look carefully at that film, almost every one of those shots is against a black background. And you’ll see the knife jump from his left hand to his right hand. Know why? When I wanted him to exit to the right or left, I just flopped the film I had. Without that, I had nothing. It saved the film.”

Available through MPI Home Video, the first TRILOGY OF TERROR features Black as four women in three segments based on Matheson short stories. The first story, “Julie,” is a turn-the-tables tale about a dowdy college English professor (Black) targeted by a handsome young student. It was adapted by William F. Nolan, who collaborated on the new TRILOGY OF TERROR with Curtis. Sharp eyes will spot a brief appearance by Gregory Harrison (four years before

TRAPPER JOHN, M.D.) and a nifty in-joke. The movie playing at the drive-in theater is THE NIGHT STALKER (a Matheson screenplay based on Jeff Rice’s novel).

The second story, also adapted by Nolan, is “Milliecent and Therese,” with Black playing sisters. The supporting cast includes John Karlen (Willie Loomis on the daytime DARK SHADOWS) and George Gaynes (the aging soap star in TOOTSIE).

Yet it was the Zuni doll and the third segment that stole the show. That success called for an encore, therefore the doll makes a return appearance in the third segment of the new TRILOGY OF TERROR. “The first time, we did it all with smoke and mirrors,” Curtis said. “This time we had some technical advantages, but it was a much tougher shoot. The first one was 90 minutes. This one is two hours. The first one was a 12-day shoot. This one was a 20-day shoot, with a lot more technical challenges. They’re two totally different types of pictures. The only real link is the Zuni doll.” □



Left: The Zuni doll from 1975’s original TV version. Above: Karen Black examines a strange, ominous gift of a spear-carrying African doll in the original, which received strong reviews and ratings at the time. Below: Black, stalked and attacked by the Zuni doll. The devil doll became an instant horror classic.

nipulate a rod up the doll’s ass. That’s how the doll was going to chase Karen Black.”

But the rod did not reel in effective results. The early footage was a disaster. “It absolutely didn’t work, so I was going into a panic,” said Curtis, whose pre-TRILOGY OF TERROR horror credits included creating the daytime soap opera DARK SHADOWS and producing the TV movie THE NIGHT STALKER. “That’s when, out of desperation, I came up with the idea of chasing her with the camera. So I had a camera operator lay flat on a dolly with a handheld cam-

era, which had a 20 millimeter lens. We kept the lens about two inches off the ground and we pushed him after her.

“That was very effective, but I still didn’t have any good shots of the doll. I had only one shot of it moving and nothing else.”

While cast and crew headed for home, Curtis sat and thought about how to salvage his movie. “Then I got one last idea,” he said, “and it saved the picture. I got hold of the puppeteer and we shot a ton of close-ups of the doll against a black velvet background—opening its mouth, thrashing around, exiting frame. I had no idea what I was going to



BAD MOON

Director Eric Red shoots a genre icon from a dog's-eye point of view.

By Dennis Fischer

Long-time genre practitioner Eric Red (scripter of *NEAR DARK* and *THE HITCHER*) has adapted Wayne Smith's novel *Thor* as *BAD MOON*, which he also directed and which is scheduled to be released this Halloween. The project, which stars Michael Paré, Mariel Hemingway, and Mason Gamble, tells of how a faithful German shepherd protects a family from a werewolf in their midst.

Paré stars as Ted, a naturalist photographer recently returned from Nepal where he had been bitten by a strange beast. He recuperates from what appears to be depression at his sister Janet's (Hemingway) place in the Pacific Northwest. She lives with her 10-year-old son Brett (Mason Gamble from *DENNIS THE MENACE*) and their dog Thor, who senses a threat in the man he's always trusted. "His dilemma is how to protect the family from the threat without being sent to the pound or biting a human being, which he is forbidden to do," explained Red. "The uncle realizes that the dog knows his secret, and it begins a war of wills that ultimately leads to a fight to the finish."

Red optioned Smith's novel when it was in the galleys. "I thought it had all the elements of a great horror movie," he said, "in that it had a very clean line of conflict in the confrontation between the dog and the uncle, it had normal people in an extraordinary situation, and it had all the frightening, violent elements of a werewolf picture, but it also had another level, which was the story of a family bond strengthened in a struggle against incomprehensible evil and violence."

Mariel Hemingway was always Red's first choice to play the single mom "because she has a quality of being both vulnerable and strong as an actress," Red ex-



A boy and his dog: young Brett (Mason Gamble)'s German shepherd, Thor, senses danger in the werewolf film scheduled to be released Halloween.

plained, "very direct and emotional, and would make the character of Janet not your standard horror movie victim but someone you would care for and root for."

Paré, who's been in such genre efforts as *THE PHILADELPHIA EXPERIMENT* and *MOON 44*, usually plays heroes rather than villains, and Red feels this helps Paré generate greater audience empathy as his character struggles to maintain his humanity in a losing battle against advancing psychosis. "I thought the more audience identification and involvement with the characters, the stronger the jeopardy and the stronger the piece," said Red.

Gamble, who also appeared in *GROUNDHOG DAY*, was according to Red "of all the boys [he] looked at, most like Mariel's son. Because it's a family story, you have to believe that these three people are related on a visceral level."

The other key lead in the film is the canine Thor, who appears in virtually every scene (the novel was actually told from the dog's point of view). Said Red, "It took quite a bit of time to find a shepherd who had the face, the quality of humanity, compassion and

heroism that we associate with a German shepherd."

In an unusual move, the point of view through much of the movie is the dog's, with the audience sharing the dog's perceptions. *BAD MOON* was filmed in anamorphic and scope using both standard and spherical lenses (the latter for the dog's POV, which create a subtle distortion). Red's d.p. Jan Kiesser used a Steadicam in a low mode for follow shots and much of the movie is shot at the dog's eye level.

Red insisted on six months of prep in order to train the dog and divine the werewolf itself, as well as training for weeks in advance of shooting to create the elaborate final lycanthropic canine confrontation. The were-

wolf effects are created by Steve Johnson and his company XFX.

"We have, I daresay, the best werewolf in movie history," bragged Red. "[It's] the most realistic. It's a completely credible symbiosis of a wolf and a man. I made a decision early on to show the monster. I think our creature really holds a closeup."

The werewolf stands upright with the head of a wolf "on acid" according to Red. "Its articulation—its eyes, its nose, its fangs, it salivates—it's pretty bloody frightening. The obligatory scene in a werewolf picture is the transformation scene. I was able to use CGI and two-dimensional and three-dimensional morphing to facilitate Michael Paré's final change into the werewolf. There was a sequence which took a week to film and involved three separate makeup changes."

In the early stages, Johnson and VI FX collaborated with Red in round table meetings in which they storyboarded the transformation scene and how to handle the problems of the hair, which is difficult to render via CGI (as *JUMANJI* sorely proved). As a result, the werewolf was giv-



Brett's uncle (Michael Paré) struggles to maintain his humanity in a losing battle against advancing psychosis as he transforms into a werewolf, makeup designed by Steve Johnson's XFX.

en a matted look. "Steve's company has a series of Macintosh computers, and we designed the makeup stages on the computer," said Red. "One of the things we decided to go for early on was that it would be an asymmetrical transformation. He didn't transform man-to-wolf, but parts of him would transform. One arm would transform to a werewolf arm, the other would remain normal. One part of his face would transform, the other part wouldn't. We scanned in a photograph of Michael Paré and we scanned in our final werewolf stage, and we used morphing programs on the computer to find the right frame and the right design for each of the intermediary stages."

According to Red, Paré was a total pro to work with. He had to undergo three separate full body makeups for the transformation scene, with air bladders, appliances, and fur added. It could take as long as eight hours to apply the makeup, leaving eight hours of shooting, a couple of hours to remove it, and a few hours of sleep before the process would have to repeat itself the following day. "Not only did he never once complain about any of it," said Red, "he used the makeup in his performance, in particular when we see him in the first stage, the first time we put in the dentures and the contacts, he launched into his dialogue for the scene and completely fell into character. It was quite chilling."

The makeup effects people also created animatronic and cable controlled werewolf heads, some of which are worn by the stunt coordinator who plays the werewolf when Paré doesn't.

The film does pay homage to WEREWOLF OF LONDON (which also features a man in Nepal being turned into a werewolf in its opening) by showing Brett watching the film on TV, much to the amusement of his uncle. However, Red detests horror films that do not take them-

selves seriously and wink at their audience, so humor only comes out of the situation and is kept to a minimum.

BAD MOON was shot in Vancouver, with most of the action taking place around a house set at the edge of the woods, which play a dramatic role in the picture. Ted goes out every night and handcuffs himself to a tree so that when he transforms, he's restrained. (The film doesn't abide by all the rules of lycanthropy). Because Vancouver is situated right near the mountains and several forests, Red found it an ideal location.

Like Red's previous efforts, BAD MOON is a very contained film which concentrates on a simple but intense confrontation between a small number of characters executed in a grisly realistic fashion that aids in suspending an audience's disbelief. Red does not seem to be interested in ex-

Steve Johnson's full transformation of Michael Paré into an animatronic werewolf.



“Horror films are great fun to make because they are great fun to watch. It’s fun to watch an audience jump on cue.”

—Director Eric Red—

ploring any distracting subplots but rather seeks out methods and twists that allow him to heighten the suspense.

THE HITCHER was inspired by a hitchhiker Red picked up on a road trip he was taking. "I put him out of the car," Red recalled. "He was sort of an unpleasant individual." NEAR DARK, a much acclaimed vampire western which Red co-scripted with director Kathryn Bigelow and which recently helped inspire FROM DUSK TILL DAWN, was inspired by Red's desire "to do a more realistic take on a vampire picture, throwing away some of the clichés like wooden stakes and garlic."

Red worked again with Bigelow on BLUE STEEL and on a third script UNDERTOW, which Red directed last year for Showtime. UNDERTOW is a thriller about a drifter who is washed off the road during a storm and is stranded in a house with a well-armed psychotic mountain man and his beautiful wife. It starred Lou Diamond Phillips, Charles Dance, and Mia Farrow.

Red also directed BODY PARTS, an intense if oddball throwback to a "Hands of Orlac" style plot starring Jeff Fahey, Brad Douirif, and Lindsay Duncan, loosely based on Pierre Boileau and Thomas Narcejac's novel *Choice Cuts*. Red has also written THE LAST OUTLAW for Geoff Murphy and HBO, a WILD BUNCH western about an outlaw (Mickey Rourke) who is shot and left for dead only to lead a posse after his old Civil War cohorts who abandoned him. Red described it as the most violent movie ever made for TV.

Red feels horror films are "great fun to make because they are great fun to watch. There's the adrenaline jolt of being really scared in a movie. It's one of the most fun experiences you can have in a picture, and it's great fun to make a film like that and watch an audience jump on cue."

In movies, dogs are icons of unconditional love that do anything to protect their loved ones. BAD MOON "has the basic appeal of a dog film, which goes back to Rin Tin Tin, of an animal risking its life and doing anything to protect its family," the director said. Red feels audiences will be attracted to the characters and thrilled by the werewolf action scenes. "It's a horror film with heart," is how he summed up this forthcoming Morgan Creek production. □

STAR TREK

FIRST CONTACT

The Next Generation journeys back in time to save the Earth.

By Anna L. Kaplan

In STAR TREK: FIRST CONTACT, the first TREK film to be made without any of the *Enterprise* crew from the original series, the cast of THE NEXT GENERATION journeys back in time to save Earth from a terrible threat. Arriving at a previous century, they must make sure nothing happens to change what will be the future, while neutralizing the danger to the planet. If this sounds vaguely familiar, it should. Think of STAR TREK IV: THE VOYAGE HOME, arguably the most successful of the TREK films, in which Captain Kirk and company travel back to the 1980s to find two humpback whales and bring them to the 23rd century so that an alien probe will not destroy the earth.

Paramount opens the film for the holidays, November 22, part of the studio's 30th anniversary celebration of the franchise.

The writers of the FIRST CONTACT script, Ronald D. Moore and Brannon Braga, did in fact view THE VOYAGE HOME, especially to see how Kirk manages time travel. Said Moore, "We went back and looked at STAR TREK IV. Kirk



James Cromwell, the farmer of *BABE* fame, as Zephram Cochrane, inventor of warp drive, whose ship has been damaged by the Borg.

just turns to Spock and says, 'Mr. Spock, begin time travel computations.' That's it. We didn't want to go that far, because that definitely left too much up in the air. If it's no big deal, you should do it all the time."

As expected, everyone involved with the project is aware of the past. But however similar the general outlines may appear, these two movies are very

different. In FIRST CONTACT, the *Enterprise* pursues a Borg ship back to the 21st century. Captain Picard and his crew must stop the Borg, who manage to get aboard the *Enterprise*. At the same time, they must help the renowned Zephram Cochrane, inventor of warp drive, whose ship has been damaged by the Borg. Without Cochrane's first flight and meeting with the Vulcans, the Federation will never exist. As they try to accomplish all this, the *Enterprise* crew learn more about the 21st century, the time between the third world war and the birth of the United Federation of Planets that has not been well chronicled. They also face the horrific Borg, led by a vicious and hostile Borg Queen. How they

manage to save Earth is, of course, the story of the movie, which has been kept as secret as possible.

Talk about the next STAR TREK feature film started as soon as STAR TREK: GENERATIONS opened in 1994. Would the next movie bring back Captain Kirk or any of the original series cast, or would it showcase only the actors of



Michael Dorn as Lt. Worf under attack by the Borg.

THE NEXT GENERATION? Would all of them do another film, or were some, like Patrick Stewart and Brent Spiner, more interested in pursuing careers in other directions?

Despite a somewhat low domestic gross of about \$75 million, GENERATIONS' positive overseas reception added at least another \$42 million, which according to Rick Berman, the keeper of the STAR TREK flame, put GENERATIONS in third place among the TREK movies. In March of 1995, Berman was signed to produce and co-write the eighth movie. Soon thereafter the team of Ronald D. Moore and Brannon Braga, who wrote the script for GENERATIONS, was asked to work on the story and write the script.

While the writers worked quietly developing the story, various reports appeared in print, at TREK conventions, and on the Internet. By the end of 1995, Berman began addressing many of the questions to put the rumors to rest. The movie, temporarily titled RESURRECTION, would feature all of THE NEXT GENERATION cast, and no one from the original series. The Borg would be coming back, and time travel would be involved. Of course, with a title like RESURRECTION, and the hint of time trav-



In *FIRST CONTACT*, the *Enterprise* pursues a Borg ship back to the 21st century. Picard and his crew must stop the Borg, who get on board the *Enterprise*.

el, mourners for Captain Kirk started hoping again, despite clear statements that he would not be coming back. The title, which had nothing to do with Kirk, disappeared because of a possible conflict with the title of the next *ALIEN* movie, which Fox will debut early next year. The film began to be referred to as *GENERATIONS II* because it was to be the second *NEXT GENERATION* movie, and not simply the eighth of a long line.

Early in 1996, Jonathan Frakes was chosen to direct. Although he had directed eight episodes of *THE NEXT GENERATION*, and another half dozen of *DEEP SPACE NINE* and *VOYAGER*, this would be Frakes' first feature film. Cinematographer Matthew Leonetti, whose long and varied career includes the 1982 *POLTERGEIST*, as well as the recent *STRANGE DAYS* was hired. Noted Frakes, "I was lucky to get Matthew Leonetti, whose work speaks for itself."

Other members of the *TREK* family were brought on board soon after, including production designer Herman Zimmerman, who with his staff was soon at work designing the new *Enterprise-E*. By this time, official reports indicated that the *Enterprise-E* would pursue the Borg back in time, meeting up

with Zephram Cochrane. The character is a thread from the original series, seen in the highly rated classic show of 1967, "Metamorphosis."

STAR TREK veteran Michael Westmore was signed to supervise the makeup, with a major challenge being the Borg. While Robert Blackman designed new Starfleet uniforms, science fiction costumer Deborah Everton joined the group for the first time, and worked on the Borg costumes, as well as the clothes for the 21st century. Industrial Light and Magic, with visual effects supervisor John Knoll, was once again tapped to manufacture the ma-

Alfre Woodard, injured in the Borg attack, is attended by Brent Spiner as Data, Gates McFadden as Dr. Beverly Crusher and Patrick Stewart as Captain Picard.



RON MOORE, WRITER

"The Borg arc is certainly dark. They take over the ship. They've Borgified the ship, mostly the engineering section. And it is a darker feeling."

jority of the special effects. The rest of the cast and crew were assembled, a final draft of the script completed, and principal shooting of the film, now called *STAR TREK: FIRST CONTACT*, began on April 8, 1996 in Tucson, Arizona.

FIRST CONTACT will feature Patrick Stewart as Captain Jean-Luc Picard, with Jonathan Frakes as Commander William T. Riker. Michael Dorn will leave *DEEP SPACE NINE* long enough to join the crew as Lieutenant Commander Worf. LeVar Burton, playing Lieutenant Commander Geordi La Forge, will not be wearing his VISOR. Despite reportedly difficult contract negotiations, Brent Spiner will appear as Lieutenant Commander Data, with emotion chip still in place. Gates McFadden will reprise her role as Dr. Beverly Crusher, and Marina Sirtis will appear as Counselor Deanna Troi. Director Frakes, working on the set at Paramount, called the group, "The best cast of all time. Not only our cast from the show, but the guest cast."

Actor James Cromwell, a recent Academy Award nominee for his role in *BABE*, was chosen to play Zephram Cochrane. Cromwell guest starred in three episodes of *THE NEXT GEN-*

ERATION, once as Prime Minister Nayrok in the third season show "The Hunted," and twice as the Yridian Shrek who tries to help Worf find his father in "Birthright, Parts I and II." More recently, he played Minister Hanok in the *DEEP SPACE NINE* episode "Starship Down." The casting of Cromwell attracted a lot of attention, as did the selection of the highly regarded Alfre Woodard, also an Academy Award Nominee for her role in the 1983 movie *CROSS CREEK*.

Frakes explained, "Alfre Woodard plays Lily, who is from the 21st century, and by a series of circumstances she ends up on the *Enterprise* with Captain Picard, and they go through the Borg adventure together. I think the audience will see the movie through her eyes, because she's never seen these technologies, she's never seen the Borg. And she's one of the finest actors in the world."

Alice Krige, well known for her roles in horror movies, from 1981's *GHOST STORY* to Stephen King's 1992 *SLEEPWALKERS*, was cast in the key role of the villainous Borg Queen. Michael Westmore, called the "King of Makeup" by Frakes worked together with costumer Everton to create a more terrifying Borg for the movie, not only the Queen, but also individual Borg drones.

Writer Ron Moore noted, "The Borg needed a makeover. Because of the TV production requirements, we couldn't afford to do that much on them. But now we can do full-blown body suits and heads. They're pretty scary. They've definitely got a horror look." Added Frakes, "The Borg arc is certainly dark. They take over the ship. And allegedly the Borg live in a humid, muggy dark and dank temperature, so they've Borgified—that's a word that's become [invented]—they've Borgified the

FIRST CONTACT

NUMBER ONE DIRECTOR

Jonathan Frakes helms GENERATIONS II.

By Anna L. Kaplan

Jonathan Frakes reportedly volunteered to “die” during the next STAR TREK movie so that he could be brought back to direct the following film, just as Spock died in STAR TREK II: THE WRATH OF KHAN, allowing Leonard Nimoy to direct the sequel. While Frakes really wanted a chance to direct the movie, he did not have to go quite so far to get the job. As Rick Berman and Paramount considered directors, they decided that they wanted an insider, someone with previous STAR TREK experience. Although Frakes had never directed a feature film, he had plenty of TREK experience.

Frakes is best known to fans, of course, as Riker, Captain Picard’s “Number One.” He played Riker all seven years of THE NEXT GENERATION on television, in STAR TREK: GENERATIONS, and was even seen, albeit briefly, in VOYAGER’s second season episode “Death Wish.” Frakes also played Lieutenant Tom Riker, an alternate of himself created by transporter reflection, first discovered in “Second Chances” from THE NEXT GENERATION’s sixth season. The alternate Riker paid a visit to DEEP SPACE NINE in the episode “Defiant” and will probably be seen again.

Having expressed an interest early on in directing THE

NEXT GENERATION, Frakes went through a long, informal training period, then got his first assignment during the show’s third season. He directed “The Offspring,” the episode in which Data (Brent Spiner) creates his “daughter” Lal. Frakes went on to direct seven more NEXT GENERATION episodes, including “The Drumhead,” “Cause and Effect,” and “Attached.” During his directing stints Frakes had the opportunity to work not only with his fellow NEXT GENERATION actors, but with those from DEEP SPACE NINE and VOYAGER as well. Frakes directed three episodes of DEEP SPACE NINE, the most recent being “Past Tense Part II,” the second half of the two-parter that saw Captain Sisko (Avery Brooks) and Doctor Bashir (Alexander Siddig) back in the San Francisco of the early 21st century.

Jonathan Frakes (First Officer William Riker) takes over as director of the feature, his first after directing numerous episodes of DS9, VOYAGER and TNG.



Patrick Stewart and Brent Spiner are on a search and destroy mission to find the Borg on board the Enterprise and do battle.

Frakes also directed three episodes of VOYAGER, his favorite being “Projections,” guest starring Dwight Schultz as Reginald Barclay, who was in this case interacting with the Emergency Holographic Doctor (Robert Picardo). Frakes’ personal knowledge of all the current incarnations of STAR TREK and familiarity with the actors will give something extra to the movie.

With work well underway on FIRST CONTACT, Frakes spent some time in between rehearsals of a scene involving Data and the Borg to talk about the movie and his involvement. “When they decided to use someone with STAR TREK experience, I threw my hat into the ring and was fortunate enough to get the nod,” he said. “I was certainly in competition with all the rest of those who have directed the shows.”

While Frakes noted that the television work did help prepare him for the film, it was, “Nothing of this scale!” This was said with emphasis and a chuckle, as technicians scurried around, extras dressed as Borg walked by, and thumps and crashes echoed from nearby sets. “‘Projections’ was one of the shows that I had the studio look at when they were deciding who to use as the director of the film. That was one of my stronger efforts, I think. The responsibility of putting together a big-budget major-studio motion picture will be a little more intense than an episode of television. But a lot of the elements are the same. A lot of the people we are working with, [Herman] Zimmerman, the head production designer, he’s been very helpful. He always builds things that we can shoot, he thinks about the story as he designs and builds. [Michael] Westmore, king of makeup, always delivers. So my objective in the beginning was to surround myself with people who had made a lot of wonderful movies, since this was going to be my first movie, enlist their help and ideas and suggestions, and then sift out the ones that I liked, and so far it’s worked out that way.”

Frakes continued, “I was lucky enough to get Matthew Leonetti as cinematographer. He’s been the big brother that I never had. He’s calm, imaginative, helpful. I’m certainly high

energy, and he's a calming influence on me. [He has a] wonderful sense of composition and use of light, use of lenses to help the story. And his crew works fast and hard and it's been a very, very good experience."

After *GENERATIONS*, many of the actors complained about their parts, feeling that they did not have enough to do. Frakes answered questions about that with his director's hat on. When asked if the regulars were happy with the script, he said, "Everybody seems, so far. It's a better script. These guys, the boys as everyone calls them, [writers] Ron [Moore] and Brannon [Braga], just keep getting better and better and better." More specifically, Frakes said about Stewart, "He seems to be smiling and working his [rear] off." Frakes expressed much enthusiasm about guest star Alfre Woodard, who winds up on screen with Stewart a lot. He said, "The two of them together is quite a treat. She and Patrick are brilliant together."

Brent Spiner, whose character Data is again very important to the story, shared his thoughts about working with Frakes as director. Noted Spiner, "I've done it many, many times, so it's absolutely great. I always enjoy it, and I continue to enjoy it. Jonathan brings a great energy to the set. And I'm finding that that's one of the key ingredients of a really good director, is just that he can pump everybody up with his own energy. The crews really appreciate it, because they work so many hours with no days off. It's really nice to have a director who comes in, who is up and bouncing the whole time and excited about his work."

Frakes described his experience with *FIRST CONTACT* as "all consuming." But, he said, "I demand my weekends," in order to spend time with his wife Genie Francis and young son.

One person Frakes missed on the set is his friend John de Lancie, who plays Q.

Said Frakes with a sigh, "I wish he was in this movie. Maybe the next one we'll see Q." Is he already thinking about the next movie? He replied, "I think we all do. If this one does well, [I'm] assuming that the journey will continue." □

JONATHAN FRAKES, DIRECTOR

"The script is the best STAR TREK script I've ever seen, better than the last movie, in that all the stories intertwine. It's really well constructed and very exciting."



Alfre Woodard, Academy Award nominee, portrays Lily Sloane, who is from the 21st century, and ends up on the *Enterprise* allied with Picard.

ship, mostly the engineering section. And it is a darker feeling."

In contrast, Frakes explained, "The rest of the *Enterprise*, the *Enterprise* before it has been taken over by the Borg, has that same wonderful STAR TREK pristine quality that it always had, except that it's a new design. It's a brand new ship." Of course, the *Enterprise-E* had to be designed and made because of the destruction of the *Enterprise-D* at the end of *GENERATIONS*. Herman Zimmerman created a new bridge set. While director Frakes appreciated the new set's qualities, actor Frakes had a little trouble with it.

"To be frank, it was hard to get used to," Frakes admitted, "having spent seven years on our bridge, where in the morning we'd fall into our positions, Patrick [Stewart, Picard], Marina [Sirtis, Troi] and I, down in the control command center. Worf [Michael Dorn] was always up over us. It was realigned so that Worf's area is now over to one side. It's a bigger bridge. It's less intimate. But it's also got more width, so that it was probably better for the anamorphic frame to be in the film for the movie, because

the bridge is wide, as opposed to long. It's again Zimmerman helping us. Less intimate, I think is what I found, but [it] probably looks better than any other bridge we've had."

The story of *FIRST CONTACT* came together by wedding a number of ideas. Explained Moore, "Rick [Berman] had said that he wanted to do a time travel show. We [Moore and Braga] wanted to do something with the Borg. We started working on a way to combine the Borg with time travel. We landed on the 21st century because a lot of key things in the STAR TREK continuity happened then, the invention of warp drive, and the first contact with an alien race. Eventually that brought us to *FIRST CONTACT*."

While there are no plans in the script for a crash as spectacular as the demise of the *Enterprise-D*, there will be plenty of action. Said Frakes, "In lieu of the crash of the ship from the last movie, we have a spectacular space battle with the Borg. There's also a wonderful sequence with three heroes who actually engage the Borg on the deflector array on the outside of

the *Enterprise* in space suits."

Production designer Zimmerman, who worked on the last three films as well as *THE NEXT GENERATION* and *DEEP SPACE NINE* agreed, "There's a lot in this picture. We have space battles, and crew going outside of the hull. We have bipolar action between the *Enterprise* crew fighting an alien force and the rest of the crew on the ground trying to get a scientist to make a flight that's very important to Earth history. We have a new *Enterprise*. We've got some location sets that I think are pretty spectacular. We're very pleased with the whole picture at this point."

With shooting well underway, Moore said about the final script, "I'm very happy with it. I think it's a fun adventure. I feel like we've really got a potentially great film here." Director Frakes noted, "The script is the best STAR TREK script I've ever seen, better than the last movie, in that all the stories intertwine. It's very well-constructed, very fast paced, wonderful big action sequences, with intimate scenes peppered in. So it's really well constructed and very exciting." He added, with much of the principal photography finished, that the filming had gone, "Dangerously well."

Frakes reported that star Patrick Stewart has been, "very present, very helpful, energized, jazzed, pumped. He carries the film. It's his movie, as always." Stewart has been keeping in shape to play Picard and could be seen in exercise gear visiting the set on his day off.

Brent Spiner, whose character figures prominently in the Borg story arc, took a moment to talk between rehearsals of key scenes. While he said about playing Data, "It's very pleasant. It's nice to do it after a couple of years," he does not want to prognosticate about the film. He explained, "I just focus on what I have to do, and try to do the best that I can. There was a time when I would look at scripts and think, this is going to be great, or this is going to be terrible, and I was so often wrong that I don't even speculate any more. I just leave that up to the powers that be and just do what I can." □

HENRY 2

PORTRAIT OF A SERIAL KILLER

Chuck Parello's sequel brings Henry back with a blaze.

By Robert T. Garcia

HENRY 2 takes place a few years after the first movie when Henry (Neil Giuntoli) is still stalking the blue-collar American wasteland and comes to a small industrial town. He gets a job at a Port-A-Potty manufacturer and rents a room from a married couple he works with, Kai (Richard Komenich) and Cricket (Kate Walsh). Soon the couple bring Henry in on their arson-for-profit business. Their partnership ends in a fiery conflagration with only Henry surviving to continue on as an unfeeling angel of death. The sequel to John McNaughton's celebrated low-budget shocker is seeking a theatrical release and festival screenings this fall, prior to its video release from MPI.

The sequel is written, directed and produced by Chuck Parello, whose association with HENRY goes back to 1986 when he was a reporter at *Screen* magazine. One day, director John McNaughton gave him a videotape of HENRY: PORTRAIT OF A SERIAL KILLER, which Parello ignored for weeks. When he did watch it, he was stunned. He had never seen anything like it before. Parello left *Screen* magazine and joined MPI Home Video as a publicist, and then proceeded to place HENRY in film festivals the world over,

fighting for bookings on a theater by theater basis and even putting up posters himself. Parello's diligence paid off. Critics loved the film and its audience grew. He said laughingly, "I always had a gut instinct it was a really great film, and then to have all the critics confirm my original feeling was really satisfying. I knew it was good and I was right."

Soon after the film's success, Parello went to work for McNaughton's company, and in 1994, he decided to become more active in filmmaking and his first choice was a sequel to HENRY. "Having worked with John McNaughton and [his producer] Steve Jones for as long as I did, I think it was a training in story sense, film aesthetics, film quality and telling little hu-

man stories that could be magnified cinematically. John and I have been friends for ten years now. I understood the appeal of the first film and that's why I'm here right now."

Parello talked it over with McNaughton and got some suggestions, and then approached MPI to see if they would be willing to finance a sequel. "Originally I was just going to produce it," said Parello. "But then I took a year and three months to write the script. So it became apparent that I was the best choice to direct it. I knew the story backwards and forwards. While I didn't really intend to take that long, I'm glad I did. I could have knocked off a hack sequel in a week, but I took great care with it. I think what I turned out is very provocative."

Director Chuck Parello filming HENRY 2. For Parello, a HENRY sequel seemed a natural choice for his first film, after his personal involvement in the original.



Giuntoli's portrayal of Henry is both "human" and "scary as hell."

Parello's fellow producer and unit production manager is film veteran Tom Busch (NATIONAL LAMPOON'S CHRISTMAS VACATION, POLTERGEIST). Busch put together an experienced crew from Chicago's television, commercial and film community, after choosing to do the location shooting in the south Chicago suburbs, even though the movie isn't set there. Said Parello, "I didn't really have it in mind when I wrote the screenplay, but the whole area seems to be under construction. So that really lends itself nicely to the urban wasteland motif: half gentrified/half in ruins. You can go five minutes away from a big development and find cornfields. It was absolutely perfect."

Henry is portrayed by Neil Giuntoli, who might be familiar to genre fans as Eddie Caputo in CHILD'S PLAY or Vinnie Scully in McNaughton's THE BORROWER. "He brings a real human quality to the role," said Parello. "Plus he's as scary as hell when he turns into his killing mode." Giuntoli loved bringing Henry to life in his first leading role, which he described as a very schizophrenic experience.

"It's kind of easy to get into



“It’s kind of easy to get into Henry,” said Guintoli. “Everybody has a dark spot in his soul ... How would you behave? Would that animal inside you come out?”

ed in reality. “A lot of people try to find redeeming qualities in Henry,” said Parello. “They say ‘Well, Henry doesn’t rape people’ or ‘Henry doesn’t do this’ or ‘Henry likes animals.’ And I’m amazed. Where does that come from? It seems to me that people are so interested in Henry that they instill positive attributes to him.”

something with that budget,” said Anthony. “That means we always do more work than what we’re getting paid for. Mainly because I can’t just sit by and do only what I was paid for. If I did that, they wouldn’t get much. So they’re getting a whole lot more, because I feel they deserve as much as I can possibly give.”

To bring Henry’s gruesome brutality to the screen, producer Tom Busch brought in long-time friend and make-up effects veteran, Art Anthony. Anthony and his crew are a staple in the Chicago film community, contributing special effects makeup

Anthony brought his own crew to the set of this small independent production. His assistant, Alex Palumbo, was helping with the blood effects, as well as doing other makeup effects, while Anthony was overseeing the project and doing hands-on work. Sean Bell and Connie Kallos made up the extras. They did dozens of makeups for victims, including a head of a woman on a record turntable, as well as various victims’ body parts arrayed in numerous locations for a montage sequence which gives the audience an idea of the scope of Henry’s murder sprees.

Parello loved the makeup effects, and is also really excited about the arson scenes in the movie. “They’re my favorite, so far,” he said. “It’s stuff that no one has ever seen before. The prospect of a serial killer working to burn things down in the middle of the night, let my imagination run wild.

The fires they set are the metaphor for what is going on internally inside Henry’s mind.” Special effects coordinator Don Parsons (RUDY, LINK, THE UNTOUCHABLES television series) handled all the blazes and other effects. The script called for his crew to torch a barn, a house, various warehouses and a steakhouse.

Except for stock footage of warehouse fires, all of the other work they did themselves, and were only slightly de-



Above: In his first leading role, Neil Giuntoli replaces Michael Rooker as Henry. Right: Rooker in the original HENRY.

Henry,” said Giuntoli. “Everybody has a dark spot in his soul. What would happen if tomorrow the nukes went off and the whole electronic village was cut off. How would you behave? Would that animal inside you come out? Would you take that SKS and start blowing away to get a bag of rice or flour? I reached that spot. When I was nine years old, for some bizarre reason, I read every survivors eyewitness account of Hiroshima and Nagasaki. I used to have nightmares of skeletons, glowing, dancing above my bed.

“While it is kind of easy, it’s also kind of hard. You go in front of those cameras and if you’re there in the moment and you’re killing people, slicing their throats, or cutting off their heads, you feel that awful emotion in you. So when you wrap at night, after the cameras shut off if you have any soul or morality in you, your soul feels stained. I go home at times feeling really ill or evil inside. But I’m not Henry. Don’t call me Henry.”

Giuntoli readily admits that he is not a fan of

this type of movie. “Maybe entertainment like this is equivalent to when the Romans were throwing Christians to the lions,” he said. “People love to see the car wreck. Usually those people have never had a tragedy in their family. I have, which I won’t go into. But I don’t enjoy or search out this type of genre.”

Maybe that’s why the director chose Giuntoli for the role. Parello didn’t want to have someone who would ham up the part, but someone who would keep Henry’s brutality ground-

to GROUNDHOG DAY, THE BABE plus dozens of other movies and hundreds of commercials. At eighteen, Anthony started doing makeups for a variety of theater productions and films, even working on the effects for POLTERGEIST III. Now he’s enlarging his Chicago studio space and opening up offices in Los Angeles.

Anthony still does work on every project, big or small that comes his way, and HENRY II was definitely among the latter. “Every time we do a lower budget production, we try to do

Henry goes about his gruesome work while Kal (Richard Komenich) looks on. According to Guintoli, it was hard not to feel emotionally “stained” after doing some shots.



laid when one of their barns was prematurely burned down by kids on Halloween night. Many of the interior fires were done at the burn training center at Orland Park, Illinois where there were several buildings including a large big cinderblock affair where sound stages were built. The cameras were set up outside the building for safety.

The production filmed the actors separately from where the fire effects were to be shot, and Parsons made sure the setup matched his work. When Henry and Kai were torching a steakhouse, they hung condoms filled with flammable liquid from the restaurant's chandeliers, so when the fire reached the chandeliers, the condoms would pop and the accelerant inside would keep the fire spreading.

Parsons described how he would set-up the matching ef-

“It’s stuff that no one has ever seen before. The prospect of a serial killer working to burn things down in the middle of the night let my imagination run wild.”



Above: Effects coordinator Don Parsons and assistant director Gary Goldman (rear) discuss the fiery finale. Inset: A bridal shop goes up in flames in one of many arsons. Parelo described the fires as “a metaphor for what’s going on in Henry’s mind.”



fects shot at the burn training center: “I’ll be the last person in the building to spread the accelerant around,” he said. “I’ve got a bomb in the middle with gas in it, and one of my guys will be outside on the other end of the wires to make sure no one is near it and there is radio silence. The wire coming out could act as an antenna and anyone using a radio near it could trip the charge before we are ready. Until the job is finished, I’m always nervous. When I stop being nervous that’s when an accident will happen.”

Their *piece de resistance* was the torching of Kai’s home in the movie’s finale. The location manager found a suburban home scheduled for demolition. It was set apart so it could actually be set ablaze without any harm to the neighboring build-

ings. Before the main event, interior scenes had to be filmed. After Henry killed Kai and Cricket, leaving their bodies in the basement, he spread accelerant over them and up the stairs. As he left their house he callously tossed a flare into the living room. A hole was cut in the wall of the building so the camera could shoot the spreading fire without actually being in harm’s way, something that director of photography Michael Kohnhorst really appreciated.

“When we were working on our internal fires, Michael was very nervous,” said Parsons. “I didn’t know this beforehand, but he told me afterwards, that a friend of his, a cameraman, was hurt in a fire scene. He thanked me for making sure everything worked. Safety is the most important factor. It’s not worth

having someone hurt for life for ten seconds of film.”

The danger can come from any number of things on location. For example, if the basement stair fire got out of control, the crew would have escaped through basement windows over their heads, instead of fleeing a sound stage in a studio. The key is having the camera rolling as the fires start. “You can’t have any delays on the set,” said Parsons. “The key to using any accelerant on set is that once you place it you have to ignite it as soon as possible, because you don’t want any vapors to build in the air that will ignite and flash on you. You want to control the fire.”

For fast burns, Parsons uses rubber cement or roadburn, the accelerant used to make the flaming tire tracks in BACK TO

THE FUTURE. The two burn off quickly and the rubber cement can be painted on anything, including walls or in this instance stair risers, allowing the flames to move downhill from one stair to the next.

The local fire chief, not knowing what to expect, sent three trucks of men to back-up the interior house fires and for the final demolition of the house, which Parsons carefully planned out beforehand. “We’re going to do a couple of different explosions at the same time and it will look like one big one,” he said. “We’ll have a black powder bomb and gasoline aimed up in the air and at the window to give us our big fireball out of the window and then a Naphthalene bomb inside to blow up the whole house at the same time. We’ll probably cut around the edges of the window so that the glass will blow out. We’ll just ignite that misted gas with a spark and it gives us our fireball.”

It took two days to prepare the house to burn out quickly for the main blast. The three-man crew cut vent holes in the roof to increase the flow of oxygen to keep the fire burning. They soaked the wood with kerosene. They looked for pressure vessels like hot water heaters which they took out of the house or opened up so that pressure couldn’t build in them and an explosion occur. Trees that Parsons was concerned would catch fire were knocked down.

The people on the block were excited about the expected firebombing. “They couldn’t wait,” said Parsons, “We had a big crowd out there. After it happens, if we hear the cheer, we know we did good.” And cheer they did on the cold December day the house went up in flames.

Writer-director Parelo hopes that the film will get some type of theatrical release in the U.S. and wide spread release in Europe and not just the guaranteed video release from the backers, MPI Video. He’s placing his hopes on his gut instinct again and counting on Henry fans to come flocking out to see what happens next to their favorite serial killer. He hopes his slash and burn story fits the bill. □

HENRY 2

BLOOD & GORE

Art Anthony's brutally realistic makeup effects.

By Robert T. Garcia

Chicago makeup effects expert Art Anthony's biggest job on HENRY 2 was creating a robotic head for when Henry decapitates a character known only as an "Older Man," played by veteran actor Richard Henzel.



was a huge upper shoulder and neck cast that he would wear after the head was parted from the body. (His real head hidden in a hole in the mattress) In the second piece were the blood bladders to be slit by Giuntoli in the scene. Blood was pumped by Alex Palumbo off camera, using what Anthony re-



Above: Neil Giuntoli shows the robotic head to good effect. Left Inset: Art Anthony adding the false neck and shoulders appliance to Richard Henzel. Right Inset: Henry attacks from below. To make room for the robotic head, Henzel's real head is hidden in the mattress, his shoulders built up with foam.



Apprentice Tim Copeland built a system with servos to cause the tongue to move slightly and the eyes to roll back into its head as Henry stares into his victim's eyes. "If you don't have some movement in a fake head in films," said Anthony, "it just looks like what it is, a plastic head."

It's the single most expensive and elaborate makeup ef-

fect in the film. Created from a cast of Henzel's head, the front is made from gelatin, using real teeth and hair plus ping pong balls for eyeballs. There is an epoxy to keep it dry and a urethane frame for stability. The gelatin used is an industrial strength variety, which Anthony mixes and colors himself, even though there are commercial ones available.

"It's polygelatin, glycerin, water and color which I melted down very slowly," said Anthony. "I use it because it gives it a very nice texture with that slightly translucent feel that you really do have with skin."

The prosthetics for the shot included two neck pieces for Henzel. One he would wear while his neck was being cut by Henry from below, and the other

ferred to in technical terms as "a great big monster-sized two-foot long syringe" full of stage blood.

After the scene was shot, a few crew members were visibly shaken by the scene's intensity. Anthony's effect sent blood gushing and Neil Giuntoli's portrayal of Henry in the scene was chilling, which was exactly why Chuck Parelo had cast him in the role. □

Top Left: Anthony adds finishing touches to the robotic head. Bottom Left: Final adjustments to the servos, built by Tim Copeland. Below: Cleanup time; the scene was the most elaborate and expensive makeup effect shot of the film. Right: Smiles everyone! Anthony mugs with his handiwork after shooting.



STAR TREK

Executive producer Rick Berman on the state of the universe.

By Anna L. Kaplan

1996 has been a busy year for Rick Berman, keeper of the TREK flame, executive producer of VOYAGER and DEEP SPACE NINE, as well as producer and co-writer of the next feature film, STAR TREK: FIRST CONTACT. In February, the Screen Actors Guild honored STAR TREK for its diversity in casting. Berman, along with Gene Roddenberry's widow Majel Barrett-Roddenberry, accepted the award at the annual SAG ceremonies. Cast members from all four television series were on hand.

Later in the year, Berman took a few moments out from working on the movie to talk about the two current television shows. He enthused about the past season, "I was very pleased with the last season of DEEP SPACE NINE. I think the reintroduction of Worf and the Klingons into the series was a great idea. I think that the stories that were developed were among the best that we've had. [This season] was among the best, if not the best season."

When asked to pick a favorite episode or two, Berman



Berman runs the STAR TREK franchise for Paramount, overseeing both DEEP SPACE NINE and VOYAGER.

said, "I hate to do that. If I sat down with a list I'd give you nine. It's a question I always get asked and I sort of stopped answering." He laughed and added, "There are no shows that I'm going to say I didn't like."

Even so, Berman noted, "There were a number of special shows. 'The Visitor' was a remarkable episode, and very certainly might be in my top

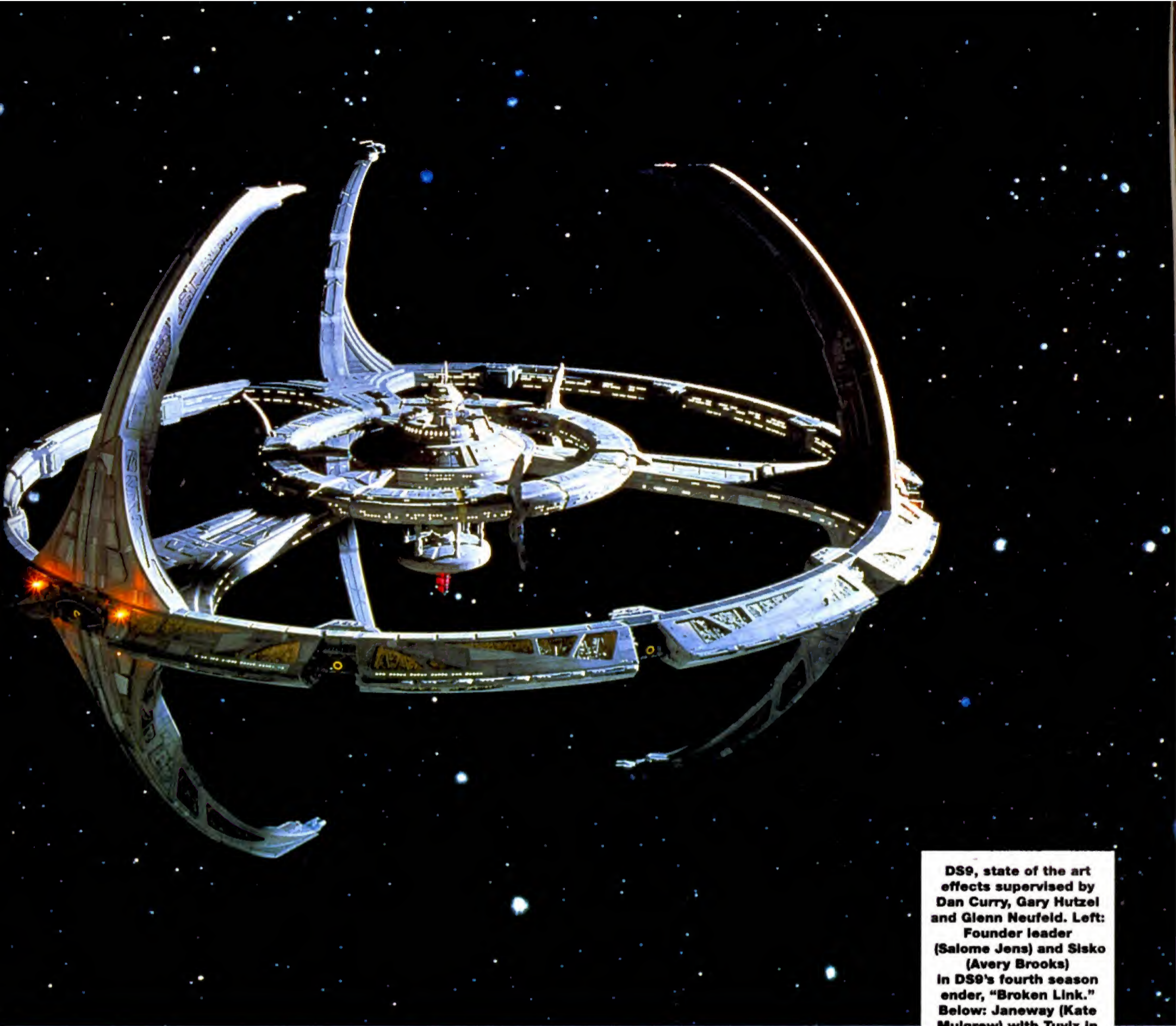
two or three for the season. [Tony Todd, as the adult Jake] did a great job. 'The Visitor' was an example of a very poignant show that had something to say."

Berman also singled out for praise a very different DEEP SPACE NINE episode, "Our Man Bashir," a James Bond parody, saying, "'Our Man Bashir' was action-packed, but most of all it was playful and a lot of fun."

Berman concluded his comments about DEEP SPACE NINE, noting, "There was a great deal of heart. And I think that we had a number of episodes over the course of the season that were about as action-packed as we've ever done them. So I just think the season had a great balance to it."

Berman's tone changed when talking about VOYAGER. He explained, "I feel that with VOYAGER, I'm very pleased with the season. I think we did some terrific episodes. But I think there were lessons we learned, and things that will be changed for this coming season, in terms of the attitude of our characters regarding getting home. I think that there's been a little bit too much pining and





DS9, state of the art effects supervised by Dan Curry, Gary Hutzel and Glenn Neufeld. Left: Founder leader (Salome Jens) and Sisko (Avery Brooks) in DS9's fourth season ender, "Broken Link." Below: Janeway (Kate Mulgrew) with Tuvix in VOYAGER's second season cross between Neelix and Tuvok.



DEEP SPACE NINE EPISODE GUIDE

"Kurzon told me once that in the long run, the only people that can really handle the Klingons, are Klingons."

—Sisko

WAY OF THE WARRIOR

★★★★1/2

9/30/95. Production number: 473-474. Stardate: 49011.4. Written by Ira Steven Behr & Robert Hewitt Wolfe. Directed by James L. Conway.

When the Klingon Empire, under the questionable leadership of Gowron (Robert O'Reilly), decides to attack the Cardassian Empire to rout out any clandestine Changelings, the crew of DS9 finds itself caught in the crossfire. Sisko ultimately calls in for a specialist to help diffuse the situation. Enter Worf (Michael Dorn), who, after the destruction of the *Enterprise* in the GENERATIONS feature, has been in search of a place to hang his bat'telh. Battling empires, grunting Klingons, and the most eye-popping battle sequences ever shot for television make "Way of the Warrior" a kind of second pilot for the series.



Worf is recruited as DS9's Klingon expert when the Empire breaks its ties to the Federation in the special effects spectacular, "Way of the Warrior."

"Ira and I sat down to write a DS9 movie which would have a lot of fun things in it," said producer Robert Hewitt Wolfe. "But fun things for us are not just explosions and stuff like that. It's two aliens talking about root beer. We love the action stuff and are action movie fans, but we also wanted to have fun with the characters. Any time you do an opening episode of the season you want to give everyone a taste of each of the characters, so they have their moment to shine. It's nice to be able to write, 'And now the big space battle,' and know what you're going to get is a big space battle and not have to worry too much. We weren't totally irresponsible. We did cut some things and made trims for time and money as with any episodic television, but we certainly knew we had more leeway and more flexibility with the amount of opticals we could have and the amount of action. Forget about opticals, actual physical stunts are incredibly expensive. You need stunt men and it always takes an incredible amount of time to shoot."

With this ambitious season opener, DS9 stakes its claim to the Alpha Quadrant and the continuing melodrama of Klingon, Cardassian, and Federation alliances as treaties are broken and old wounds are opened. The story lags a bit in the middle as the through-line meanders, but never fear, a battle sequence can't be far away. Credit effects supervisors Glen Neufeld and Gary Hutzel and the staffs at motion control studio Image G and post-production effects house Pacific Ocean Post for the stunning effects work including new gatling-gun style armaments on DS9. "Warrior" was intended by the producers to attract viewers back to the franchise. Okay, you've got my attention.

See sidebar page 71 on the creation of the show's special effects.



Jonathan Frakes directs Michael Dorn as Worf, under attack by the Borg in STAR TREK: FIRST CONTACT, which Berman is readying for its November holiday debut.

sullenness about that, which is going to slowly start diminishing. We're going to be ending our ventures through Kazon space, and starting to get involved with more of a feeling that we're moving through the quadrant, as opposed to sitting around in Kazon sectors. And I think that we're going to be adding a little more fun, and lightening the characters up a little bit, and [adding] a little bit more action this season."

When asked about specific episodes, Berman responded, "I liked the last episode ['Basics Part I'], as well as the first episode [Part II] that's going to finish it off in the beginning of this next season. There were many, many episodes that I was extremely pleased with in this past season on VOYAGER. But, after having done 320 of these [shows] it's very hard for me to pull a title out of my head."

During the past season, VOYAGER co-

“This season of DS9 was among the best, if not the best. I think there's going to be a big difference in the coming season of VOYAGER.”

—Producer Rick Berman—

creator Michael Piller returned to more active involvement with the show after the cancellation of his UPN series LEGEND. However, he will be stepping back to pursue other ventures. Berman noted, "Michael Piller is now a consultant on both VOYAGER and DEEP SPACE NINE." He went on to say, "The writing staffs on the two shows will be run by Ira Behr and Jeri Taylor."

This seemed to imply more collaboration between the writers of the two shows and between Behr, executive producer of DEEP SPACE NINE, and Taylor, executive producer of VOYAGER, than in the past.

Berman finished his remarks about VOYAGER by noting, "I'm very anxious to see how this season goes. I think [there's] going to be a big difference in the coming season." Whether or not these changes will be enough to invigorate the ailing VOYAGER remains to be seen. □

The Defiant blasts the Klingons in effects epic "Way of the Warrior," tantamount to a second pilot for DS9. Right: Robert Duncan McNeill pays for exceeding Warp Factor 10 in VOYAGER's "Threshold."



DEEP SPACE NINE

The Bajoran Station takes over from the Enterprise as the nexus of Trek lore.

By Dale Kutzera

For years now DEEP SPACE NINE has lived in the shadow of its ship-show kin. First as the poor step-sister to THE NEXT GENERATION, then as also-ran in the PR gauntlets surrounding the first GENERATIONS film and the premiere of STAR TREK: VOYAGER. Yet quietly, patiently, it has built a loyal following that has made it the highest-rated drama in direct syndication. They say a Trek series needs a few seasons to develop. The original show was canceled before its time. TNG staggered like a punch-drunk prizefighter through its first two seasons before finding its voice in the third. And now DS9, in its fourth season, has turned from ugly duckling into confident swan, from a hit-or-miss gamble to a reliable entertainment, from an appendix in all those Trek history books to a show that stands on its own two feet (or three pylons) in or out of the Trek franchise.

By adapting Trek lore that has preceded it for its own purposes, by exploiting the depths of its many regular and recurring characters, and by offering what executive producer Ira Behr calls a "mix of stories," the fourth season of DS9 was, pound for pound, the most entertaining science fiction on television—and these days there is a lot of science fiction on televi-



Michael Dorn as Lt. Worf, joining the station fourth season to energize the DEEP SPACE NINE franchise, holds a Klingon instrument of ritual suicide.

sion. It was a season of high adventure, human drama, tongue-in-cheek humor, and even a bit of controversy—easily the strongest and most watchable season of STAR TREK since the first and second seasons of the original series.

"I agree with the general consensus that we did not have any episodes that were major wincers," said Behr. "We were somewhat lucky this season. We had a lot of good stories and we had a staff that was functioning very smoothly. All of us felt that a good idea was not going to be turned away because it wasn't a DS9 episode. A good idea would be turned into a DS9 episode."

Noted co-producer Robert Hewitt Wolfe, "This was a real strong year for the staff," said. "Hans [Beimler] came back, who had been on TNG in its early years and who Ira and I had worked with. This was Ira's year to steer the show and give it his vision and his imprint, and he really had a clear vision of the kinds of shows he wanted to do. The rest of us all went with that. A very strong feeling of support and friendship among the staff really contributed. We hang out at lunch all the time and genuinely enjoy working on the show. We have a happy staff and it shows."

Added supervising producer Ron Moore, "Our feeling on the inside has been that we've had a pretty high batting average this

"It's life, Jake. You can miss it if you don't open your eyes."
—Sisko

THE VISITOR

★★★★

10/07/95. Production number: 476. Stardate: not given. Written by Michael Taylor. Directed by David Livingston.

It is a rainy night in Louisiana. A soggy, but star-struck young writer knocks on the door of that venerable octogenarian recluse, novelist Jake Sisko. It is years in the future, and Jake, now an old man, recounts the story of his father's bizarre death. When the engines of the *Defiant* malfunction, Sisko is zapped by a energy bolt and caught in the fabric of space-time. Considered dead, the crew carries on without him until Jake starts to see visions of his father. It seems Sisko was not killed, but caught in a temporal rift from which he appears intermittently. For Sisko, no time passes, but for Jake and the rest of the universe, the years are flying by.

The story of "The Visitor" was pitched by Michael Taylor to his friend Rene Echevarria, who later performed an un-credited rewrite on Taylor's first draft. "Ira gave it the framing device. Rather than following the story chronologically we're already there in the future and this young woman has come to see J.D. Salinger and he's Jake Sisko," said Echevarria. "Mike came out from New York and we broke the story. He wrote the first draft and did some pretty solid work."

The intriguing what-if premise of the death of Sisko, complete with funeral and eulogy, explores the transition of power on DS9 and the future fates of the crew. It also represents a more sophisticated storytelling structure than is typically found on STAR TREK, with extensive use of flashback, sound crossovers, and voice-over narration. "We felt it was an interesting show and that stylistically it was an interesting way to tell the story," said executive producer Ira Behr. "One thing we have tried this year that might be different from previous years on STAR TREK is to be aware of stylistic opportunities within episodes."

It would be easy to say that "The Visitor" is DS9's "Inner Light"—the TNG episode that has flavored the character of Picard ever since. But this is actually Jake's story, a quiet tale of a son who learns the greatest gift he can give his father is his own death. Tony Todd carries the role of Jake from adulthood to senior citizen. Michael Westmore and staff contribute a variety of age makeups for Jake as well as members of the senior staff.



Tony Todd plays an older version of Jake Sisko who tells an aspiring writer/fan the story of how his father became "The Visitor".

"Our Gods never talk to us, or wait for us after death."
—Jem 'Hadar

HIPPOCRATIC OATH

★★★★

10/14/95. Production number: 475. Stardate: 49066.5. Teleplay by Lisa Klink. Story by Nick Corea and Lisa Klink. Directed by Rene Auberjonois.

Bashir and O'Brien, on an away mission, are

season. The shows we're not happy with this year are not that bad. We haven't really had one this season that we felt, 'Oh, wow, what a mistake.' Usually there are a couple of those on every season of every show I've been on. I think I've done some of my best work in a while and everyone had a good time this year."

The lay of the land had changed going into DS9's fourth season. Series co-creator and executive producer Michael Piller, now a creative consultant, had stepped back from day-to-day responsibilities mid-way through the third season. VOYAGER was off and running, leaving the Alpha Quadrant entirely in the hands of DS9 (even the upcoming TNG film is set primarily in earth's past). "I think [Rick Berman] trusts us to do things that are good television and are good for the franchise," said Wolfe. "There was a realization—it started the year before, with TNG off the air and VOYAGER in the Delta

Quadrant—that all the fun stuff of the Federation was ours to play with."

Paramount, along with parent company Viacom, were eager to infuse the series with new energy as they prepared to sell the reruns into strip syndication. "Obviously there are financial ramifications to everything in television and obviously they wanted the show to be as strong as possible," said Behr. "Paramount had to understand that the shape of TV had changed since the days of TNG—all very obvious stuff. When TNG was new it was the only game in town. Now you have TNG, VOYAGER, DS9, BABYLON 5, THE X-FILES, SLIDERS—the marketplace is a lot more crowded and you just can't shrug that off. Paramount continued to shrug off that argument. TNG is still in strip, this is going into strip [in September]. Obviously that's a lot of product and they wanted this to have the best shot in the marketplace."

The studio's response to the increase in competition and the findings of their exhaustive market research prompted it to ask the producers to add a new element to the series. Something that would bring back viewers that may have dropped the series from their

“With THE NEXT GENERATION off the air and VOYAGER in the Delta Quadrant—all the fun stuff of the Federation was ours to play with.”

—Robert Hewitt Wolfe—



Executive producer Ira Steven Behr runs the DEEP SPACE NINE franchise for Rick Berman and Paramount.

They did not know what it was, but they felt we were going into the fourth season and they wanted to shake up the show and shake up the audience somewhat. None of us felt it was really necessary, but you pick your battles and this did not seem to be a battle worth fighting about."

The addition of Worf was considered among the staff prior to the end of the third season. "Before any of this happened I was standing in an office with Ronald Moore and I was just musing out loud about the episode 'The Die is Cast,'" remembered Behr. "There was a line that the Romulan, who turned out to be a shapeshifter, said to Odo and Garak, 'The only thing that the Dominion has to worry about in the Alpha Quadrant is the Federation and the Klingons, and soon that won't be a problem.' I said 'You know, Ron, a really interesting way to continue the Founders threat is by causing a war between the Klingons and the Federation.' Ron thought about it and nodded, 'Yeah that's a possibility.' And then we went on a talked about something else.

"Then a few days later I had a call from Rick [Berman] and he said "Okay look, Paramount wants us to do something new and we

regular viewing habits. "They were basically saying they love the show and they didn't want to really change the show," said Wolfe, "but that not enough people were watching. They wanted to get people to re-sample—the typical TV concern."

The STAR TREK franchise has always enjoyed a great degree of autonomy from studio oversight, largely as a result of its direct-to-syndication status. This has changed somewhat now that VOYAGER serves as the flagship series of the United Paramount Network, and Viacom has purchased Paramount. "Suggestions were presented," said Behr, "in the vaguest way possible. Certainly they did not expect us to leap at any of them. Neither Paramount or Viacom said bring on Worf or bring on the Klingons. They were just trying to give us suggestions. What they were very clear about, without a doubt, was that they wanted a new element brought into the show.

have to figure something out.' I said I was talking to Ron and I related the story. I didn't give it any push, no emotional tone in my voice like I was really behind this a hundred percent, it was just conversation. Well, right away I could see Rick's whole body language change. 'The Klingons? If we bring the Klingons back, why not put Worf on DS9.' I reacted like Ron had reacted to me, which is, I thought about it and then we went on and talked about other things. I could see Worf's character fitting into DS9. There were some TNG characters I would have voiced my opinion against, but I thought Worf, with all that backstory with all the angst and trouble that he has, made perfect sense.

"Then we had the meeting—Rick and I were there and I think Michael Piller too—with the market research people and Paramount people. As we were talking, Rick said, 'You know, what about the Klingons and bringing back Worf? We're excited about this.' The Paramount executives, being executives, thought about it and said, 'Yes, that could be it. That's along the lines of what we had in mind.' And that is basically how Worf came to DEEP SPACE NINE."

Noted producer Rene Echevarria of the contract negotiations with Michael Dorn, "It was quite complicated," said Echevarria. "Obviously he had a lot of resistance. He knew the drudgery, the hard work, and sometimes coming in and spending three hours in make-up just to deliver one line. So he knew all those things and it really was touch and go. He didn't jump at it. I think he was interested in his character—how he's going to be treated and how it would help Worf. It was very interesting to see the real regard the actors have for their characters. They really do care about how they are going to be used and perceived. I remember [Dorn] talked to Ira about how he didn't want to come in and be Mr. Cozy. 'I'm Worf, I don't get along with people necessarily.'"

The decision to bring Worf on board sent



Avery Brooks as Sisko and Rene Auberjonois as Odo in "Home Front." A water reclamation facility in the San Fernando valley was used as the setting for Starfleet Headquarters.

jitters through the cast, particularly the male cast members and recurring actors, who worried they may be featured in fewer episodes. "In terms of Michael Dorn coming to join the show, I had to come to grips with the fact that they had their agenda at the studio," said Alexander Siddig, who plays Bashir. "These are the people who own Viacom, and literally bought our show like buying an ice cream stand. I don't believe many of them had ever seen it. I've got a feeling that what they did is just look at numbers and decide, 'We need more men.' DS9 has become a kind of holy cow. It's been treasured by its loyal fans and guarded against any kind of TNG-ification. Of course, I was too junior an officer to be superseded by [Worf] anyway. I didn't really like the fact that Major Nerys had her place taken, in terms of seniority on the ship, by another Starfleet officer. I thought her position on board made her more interesting and dangerous. Now she's been un-

dermined and that's a bit boring. Whatever kind of hand they were dealt, the producers managed to deal quite well with it. Michael Dorn is like Mr. Testosterone in the STAR TREK world. He did draw a great deal of men except at the loss, I think, of a small amount of women."

"Everyone was concerned," said Moore. "I would be if I were them. They all wondered how we would handle it. As soon as you hear the news you probably wonder is this going to become the Worf show? It took a little while to trust us. This is an ensemble cast and this is another member of the ensemble."

In addition to Worf, the series saw slight changes in the appearance of the regular cast. Avery Brook's Sisko, who grew a beard last season, shaved his head this year. "That's what Avery looks like," said Wolfe. "The first thing he would do every year is shave his head cause that's how he's comfortable and how he likes to look. Personally, I think he's much more striking that way, and with the beard, so we started lobbying to let him shave his head. Paramount was concerned it looked a little threatening with the shaved head and beard on a Starfleet guy, but we wanted him to be comfortable."

Major Kira's hairstyle and uniform were also changed, to give her a softer appearance. "There was a huge discussion about the fact that I look too small," said actress Nana Visitor. "That was something that Viacom didn't like. I'm 5'8"—I'm not small at all, but I look very short on the show. It's just the fact that everyone else is so incredibly tall. Sid [Siddig] is six feet tall and he doesn't look that tall. So I said, 'All right, this is what we should do with the costume and this is what has to happen with the shoes.' I was not a willing participant at first. I didn't want any changes, but I must say, I see the sense in them. It made psychological sense to me, which is the thing that interests me the most. The fact that [Kira] went through a Holo-

An alien seductress (Meg Foster) spells trouble for Jake (Cirroc Lofton) in "The Muse."



attacked and crash land on a jungle planet. There they are captured by a rogue band of Jem'Hadar who are mysteriously in need of a doctor. It seems this group has rallied around their leader, Goran'Agar (Scott MacDonald), who has overcome the addiction to the isogenic enzyme Ketrice'll White. The enzyme addition is used by the Founders to maintain complete control over these genetically engineered warriors. The other Jem'Hadar followers are experiencing severe withdrawal and have only five days worth of the enzyme left. If Bashir can't help them overcome their addiction by then, they will kill him.

This premise, a marriage of ideas from former intern Lisa Klink and freelancer Nick Corea, serves to place the friendship of Bashir and O'Brien on the line. What O'Brien sees as an opportunity to let the Jem'Hadar die, Bashir sees as a chance to set them free and develop a moral structure that might end their warlike existence.

"The original idea was essentially Bashir getting thrown into an alien prison," said Klink. "That was the basic gist that caught their attention. They said 'We don't like the rest of the story, but there is something interesting about Bashir getting thrown into an alien prison.' So we tossed it around for a while and came up with a general direction of making it like BRIDGE ON THE RIVER KWAI with Bashir like the Alec Guinness character."

Klink, who had never seen KWAI, sat and nodded through the producers' comments, then promptly rented the film that night. "O'Brien came in as the William Holden character and that was essentially how I pitched it, but with a totally different group of aliens. They liked that and put it on hold, because it was getting toward the mid-season and they were concerned it was going to be a big-budget show. So it was in the back of their minds and I pitched a couple more times and later, when I did the internship, they decided to go ahead and buy the story."

Klink's story was married to Corea's premise regarding the Jem'Hadar's drug addiction. Although not quite BRIDGE ON THE RIVER KWAI, "Oath" does succeed in putting DS9's favorite buddies in direct conflict and placing Bashir in a strong, proactive position. The B-story involves Worf learning to let go of his security officer instincts and let Odo do his job.



Goran'Agar (Scott MacDonald) challenges Bashir to cure the Jem'Hadar's addiction to Ketrice'll White, playing on Bashir's "Hippocratic Oath."

"If my daughter is still alive. I have no choice but to kill her."
—Gul Dukat

INDISCRETION

★★★

10/21/95. Production number: 477. Stardate: not given. Teleplay by Nicholas Corea. Story by Toni Marberry & Jack Trevino. Directed by LeVar Burton

Kira learns through an old friend that the lost ship *Ravenak* may have crashed on a planet in the Dozaria system and some of the passengers, including Kira's friend, may have survived. As she packs to leave, however, she learns Gul Dukat (Marc Alaimo) will be joining her on this expedition. Dukat, it seems, has his

caust, and had a chip on her shoulder, and was scared and maybe bitter for the first few years makes sense. It also makes sense that as she starts to trust her environment and the people she's working with, that she starts to be more of who she really is and not just one of the archetypes that a woman can be, which is a warrior. Everything needs to find its balance, and that's what I love about these producers. They allow that to happen. They don't say, 'Okay, this is what the character is, and that's that.' And I find that very true to life."

After lengthy negotiations with actor Michael Dorn, the character of Worf was officially on board and Ira and Robert Hewitt Wolfe could begin fast work on the script for the two-hour season opener. Paramount even agreed to increase the regular budget for a spectacular adventure, money that would not have to be offset by under-budget episodes later in the season. "Since they wanted people to re-sample the show, they wanted something we do very well, which is the big action show," said Wolfe. "That was why they gave us extra money."

The season opener, "Way of the Warrior," not only introduced Worf, but served as a kind of second pilot for the uninitiated viewer. Each character was reintroduced and given a moment or two in the spotlight. And, perhaps most importantly for the franchise, DS9 claimed the Alpha Quadrant and the STAR TREK franchise as its own. Treaties are broken and alliances betrayed—the kind of geo-political shifts that most likely would not have been attempted if TNG were still on the air. "We are all history buffs," said Wolfe of the rift with the Klingon Empire, "and part of that is you are allies one day and enemies the next. The Russians were our enemies for a long time and now they are our friends, but who knows? If the political situation in Russia changes they may be our enemies again."

The creative freedom of not having to keep one eye on TNG allowed Behr to focus intently on DS9. Neither he nor the rest of the writing staff watch VOYAGER on a regular basis. Clearly, DS9 was job one. "I

“Michael Dorn is like Mr. Testosterone in the STAR TREK world. He did draw a great deal of men, except at the loss of a small amount of women.”

—Alexander Siddig—



Writer/co-producer Robert Hewitt Wolfe, a frequent collaborator with Ira Behr, who wrote second season's "Hard Time."

was extremely focused," said Behr. "To say I thought about the show morning, noon, and night would not be an over-statement."

Along the way, Behr has gained the unwavering loyalty of his writing staff that now includes producer Hans Beimler. Beimler, who most recently worked on William Shatner's TEK WAR series, is an alumnus of the infamous third season of TNG, in which Michael Piller and Behr, among others, struggled to put that series on a stable footing. Behr gave Beimler his first staff position years ago on the series FAME, and has served as a mentor ever since. "We had stayed in contact and talked about it and when my [writing] partner decided he wanted to take a year off—and I didn't want to take a year off—Ira offered the job," said Beimler. "I thought it could be very exciting and it has been. I was brought on board after 'Way of Warrior' had been written. I showed up on the first day of filming."

Under Behr's stewardship, the writing staff bonded in a way few Trek staffs have managed to do. TNG veterans Rene Echevarria and Ron Moore noted that the atmosphere on their floors of the Hart building has been refreshingly collegial. Stories are discussed and debated over lunches of Chinese or Thai food. Long hours and weekends are spent developing stories to their fullest potential. The result has been an unyielding attitude regarding the quality of writing on the show. "Ira's just a very talented writer," said Rene Echevarria. "I've learned so much working with him, just in terms of what kinds of stories to develop. You don't necessarily know. It's an intuitive thing—there is a story there, I don't know what it is yet, but let's put that in motion and start that ball rolling. Very often this season we would break a story, the first draft will be written by somebody on staff, and then we'll come back and sit down and re-break the story—an all-new draft. That's happened more than half the cases this season and I don't think that is a bad sign. That may be a sign of an uncompromising nature on Ira's part that there is always something deeper. The first time is valuable. It's important work and had to happen the way it hap-



Andrew Robinson as Garak and Michael Dorn as Worf in the alternate universe in "Shattered Mirror," a compelling character study.

pened, because we don't go out of break unless we think it's working. Then you see the first draft and you see another level and that's what the show needs to be."

"We never hear 'Well, that's how we broke the story' as a defense," said Behr. "If it doesn't work it doesn't matter. Yes, at the time that's how we saw the show. If we were wrong and whoever was writing it could not see that or didn't have the time to deal with it in the first draft, okay, but now we see it and it has to be dealt with. If it means putting the story back up on the

board and finding out what is wrong then and making it better then that's what we have to do. No one got defensive."

Echevarria in particular, found the higher standards invigorating. "When you write a first draft in ten days or two weeks—and that's a luxury—you usually turn it in with some optimism that it will go over great, people will love it, I'll be patted on the back, and it's going to be filmed just the way it is. That's always what you hope for. Then you come in the next day and Ira says 'I've got big problems.' This has happened. I've had a couple

and you sit down and break it again. I've come out of the second break with five scripts in my hand with all my colleagues' notes, knowing how much work I have, and been excited about what I have to do—actually excited not depressed. This never happened to me before this year. Ira on both story level and scene work level has certainly helped me. He calls it the craft—it needs to be crafted. The intent of this scene is right, the structure of the story is right, but now it's all about coming into the scene from an oblique angle. Don't start in with them saying exactly how they feel about the situation. That's not how people talk. People beat around the bush. It's stuff like that. It's being off the nose."

Just as the introduction of the *Defiant* and the discovery of the Founders flavored DS9's third season, the addition of Worf and the political environment of the Alpha Quadrant flavored the fourth. If Paramount wanted a steady diet of action and explosions, however, they may have been disappointed. DS9 lived up to Ira's goal of a wide mix of shows. "I don't want people to know what's coming next week," he said. "That might be a failure ultimately. I think part of the audience doesn't like that. They like to know they are getting basically the same type of show week in and week out, because its identifiable and comforting and nice. We try to give different kinds of shows every week. There is so much richness in the characters and we have so many recurring characters who we are all in love with that we just have a big canvas to play with." □

Chief O'Brien (Colm Meaney) at the mercy of a Jem'Hadar warrior in "Broken Link."



STAR TREK DEEP SPACE NINE

“OUR MAN BASHIR”

TREK goes 007 as the doctor goes undercover in Bob Gillan's salute to 1960s secret agent films.

By Dale Kutzera

In the course of its many seasons and many incarnations, the STAR TREK franchise has given writers, designers, and actors the opportunity to recreate almost every imaginable film genre. Thirties gangster films, Robin Hood, westerns, Nazi war movies, horror thrillers, Sherlock Holmes mysteries—you name it and STAR TREK has done it. All except for the secret agent film. Maybe it was just a matter of time. When TREK first came on the scene in the latter 1960s, the secret agent film was at its peak with OUR MAN FLINT, THE AVENGERS, even GET SMART. And then there was Bond, the one that started it all. The classic TREK series did skirt close to the genre with the episode “Assignment Earth,” in which the crew travels back in time and meets the alien-trained agent Gary Seven (Robert Lansing). With so many incarnations of the secret agent film—MISSION: IMPOSSIBLE was filming on the same lot at the time—it's no wonder Roddenberry and Gene Coon steered clear of the genre.

Perhaps just a little time and distance were needed. Just as Kirk, Spock and McCoy donned the garb of gangsters prevalent 30 years before their series, so too did the cast of DS9 step back three decades, to the mid-1960s and the slick, go-go look of a James Bond film. In what was the longest shooting schedule of any DS9 show—nine and a half days—and what may be the most expensive episode in the history of the franchise, the episode “Our Man Bashir” recreated the look and attitude of the '60s cinematic espionage with snappy writing and eye-popping production design.

“I'm a fan of that genre,” said supervising producer Ron Moore. “I had adored secret agents from THE MAN FROM



Sisko, (Avery Brooks) as the evil Dr. Noah, prepares to sink the polar cap and flood the Earth from his secret hideaway high on Mount Everest.

U.N.C.L.E. and WILD, WILD WEST—all those guys—I just thought they were the coolest shows. It was really a salute to that genre. I wanted to do it in the '60s with the women and the megalomania. The trick was to make it a real show, a real story within the story, make that interesting and have fun with it. It was a fine line to walk and a lot of it was going to depend on the artist formerly known as Siddig El Fadil. We all had a feeling he could do it and he hit that British secret agent thing, that *savoir faire*. He really was Julian Bashir, secret agent.”

Noted Alexander Siddig, who plays Bashir, “It's always great fun to have a crack at Bond. The chances of me doing Bond in real life are very unlikely. So just the chance to do it for 45 minutes was great. I'm not sure if I was more Roger Moore or Sean Connery. Probably Roger Moore. I enjoyed every bit of that, and all the swashbuckling that goes along with it. I also quite enjoyed trying to compromise the character of Bashir and superimpose him on Bond, which I suppose was the only tricky aspect of it. I had a thoroughly good time.”

“Our Man Bashir” began with a casual conversation between DS9's assistant script coordinator Bob Gillan and producer Rene Echevarria on the roof of the Hart building. “It wasn't like a pitch,” said Gillan. “I just went on the roof and told him the story as he was having a smoke. The main premise I came up with was, what if Bashir was in a holosuite having a good time—a cops and robbers or PULP FICTION-type of story—and something happened and the transporter ended up putting the crew in the story? Only these people don't realize it, just Bashir does. So instead of having to kill the bad guys he has the save the bad guys and the good guys. He has to protect them, because they were real people. I liked that and wrote it up. It didn't specify anything with James Bond. Then I went to Rene the next day and got him involved in figuring out the story. He was intrigued. He talked to Ira Behr and 15 minutes later said, ‘I think you scored. Ira liked it, too.’”

By the time the writing staff had batted around the idea over lunch, the combination of holosuite glitch and secret agent genre was made. Gillan was involved in the subsequent story meetings and break session. “Originally, Garak wasn't in it,” said Gillan. “It was Bashir and Kira. It didn't



Alexander Siddig as Dr. Bashir and Terry Farrell as Professor Honey Bane. With its Bond-esque character names and megalomaniacal bad guys, "Our Man Bashir" pays homage to the gamut of '60s spy films.

work as well, because Bond never had a woman as a partner. He was very sexist. Things changed around and it became Garak. He was a spy and wouldn't it be ironic to see the dynamic of Garak, the real spy, and Bashir as the fake spy. Then, at the end, Bashir has to actually be the hero."

Moore enthusiastically jumped at the chance to write it. "I really wanted it. I was the only one who has a fondness for that genre. When we originally pitched this to Rick [Berman] he said, 'Oh, come on. I don't want to do all this contemporary stuff.' And I said, 'Rick, 1964 was the year I was born. This is not a contemporary thing to me.' It was going to be a tough episode in a lot of ways—to come up with a story to make the transporter gag work without it seeming ridiculous. It's another trap not to make it another caught-on-the-holosuite show which people get tired of. So there were a lot of little land mines that had to be navigated in order to make that show work."

Moore and the rest of the staff had a field day putting their own spin on the clichés of the genre, right down to the name

A malfunction puts Sisko and Dax—along with the rest of the crew—in Bashir's holosuite adventure, though their lives are actually in peril.



of agent Bashir's trusty valet. "It was originally Suzy Luvsit," said Moore, "then in the middle of a production meeting, Ira said, 'What if her name was Mona?' The room just fell apart. I like the bit where Bashir is talking to Kira in their initial scene and it's something like, 'I thought I'd never see you again after you fell out of that Zeppelin over Iceland.' 'Well, I had a parachute and there was a submarine waiting for me.' You can just see that as one of the previous adventures."

One of the biggest challenges was simply pulling off a story of this scope within the realms of the budget. The sets alone were enough to break the bank, including the show-stopper—a secret Himalayan lair with a flying wall that reveals a lighted map of the world. "That shot just put me away," said Moore. "[Director] Rick Kolbe just knew what we were going for from his opening slow-mo shot of that guy going through the glass."

Created by production designer Herman Zimmerman and furnished by set decorator Laura Richarz, the look of "Bashir" is right out of the Kennedy Administration, with sleek style, bright colors, and those handy trap doors and rotating panels. "We had a lot of fun with that show," said Zimmerman. "We had a lot of mechanical things that had to work. Unfortunately, in the time you have to do a TV show it's difficult to get props to work on time and give you the effect you desire. We were very fortunate in having Gary Monac, who is a super talented effects man, to make the control consoles that flip and the walls that raise up. It did it perfectly every time. This is a lot like theatre technology, very unusual for motion picture people to do. We had counterweight line sets and servo mechanisms to raise and lower walls and flip tables or rotate turntables. We built them all on our swing set on stage 17."

Zimmerman and Recharz were typically

own closely guarded reasons for searching the wreckage. Together, the former enemies meet with Kira's informant, Razka (Roy Brocksmith), and learn the location of the crashed ship. On a desolate planet they locate the ship's wreckage and Dukat reveals that he is seeking his daughter, Tora Ziyal (Cyia Batten), by a Bajoran woman he loved during the occupation. This half-caste girl would embarrass him on Cardassia Prime and he plans to kill her if he finds her.

This intriguing tale begins as a Kira story, but quickly shifts to a retelling of *THE SEARCHERS* with Gul Dukat in the John Wayne role. "Ira is a great western fan and loves Peckinpah and John Ford," said writer Nick Corea. "If you look at the archetypal Ford and Peckinpah, the emotional dynamics of the personal mythology they created can be applied to science fiction very easily. The same with Kurosawa. It can be applied to anything."

The B-story involves Sisko's adolescent nervousness about his current flame Kasidy Yates (Penny Johnson) relocating to live on the station. What's this? Sisko, the architect/builder/statesman who doesn't fly off at the end of each episode, is afraid of commitment? "It was kind of difficult for me to put those two together," said Corea of B-story he was handed. "You have this heavy action-adventure trek, trying to find the survivors of the ill-fated transport, and back on DS9 you have this fairly soapy story about Captain Sisko's desire not to commit to a relationship. The transitions are almost impossible when you think about it. How do you go from them in the desert with their weapons, facing the unknown, back to: 'Well, if you don't want me to take the job just say so.' It was lightened up before it was finished. They originally wanted to start with Captain Sisko and the woman in bed together, but I guess that proved a little bit too tough for them."

It is unusual to focus so centrally on a supporting character, but Mark Alaimo remains engaging even in the long exposition scenes. Coincidentally, Corea and Alaimo are old friends, having met while working together on an early episode of *THE INCREDIBLE HULK* that Corea wrote and directed.



Kira Nerys points the way to Gul Dukat's (Mark Alaimo) lost half-Bajoran daughter, his small "Indiscretion" from the occupation years.

"We are both mature adults and we can handle this."

—Lenara

REJOINED

★★★

10/28/95. Production Number: 478. Stardate: 49195.5. Teleplay by Ronald D. Moore & Rene Echevarria. Story by Rene Echevarria. Directed by Avery Brooks.

When a delegation of Trill scientists visits the station to conduct tests on the wormhole, Jadzia Dax is thrilled to learn that Lenara Kahn (Susanna Thompson), the wife of a former host, is among them. Of course, those Trills that carry a symbiont, carry the memories of all the symbiont's past lives, including their past loves. In this case, Lenara was the wife of Dax's past host, Tarias. All this is



Trill scientist Lenara Khan's wormhole collapses in "Rejoined," endangering Defiant, pyrotechnics punctuating the love story.

recounted in a rather confusing expositional scene at the top of act one, but the long and the short of it is that Lenara never had a chance to say goodbye to Tarias and now Trill custom forbids any contact between the past lovers. The attraction, however, is irresistible.

As the tests for the experiment are readied, Jadzia and Lenara test the limits of their culture's taboo, spending more and more time together, culminating in a show-stopper scene in which the two women kiss passionately. Later, during the testing of the experimental wormhole, something goes wrong and Jadzia risks her life to save Lenara. The passion of the story is palpable, but for Behr, the curiosity factor of the lesbian kiss may have overshadowed the drama. "The truth is in some ways I'm glad we did it, but whether it's totally successful... It's successful as a statement, but as drama it's not at the very top of the shows we did this year. It's the trouble when you're writing that kind of stuff—you tend to get trapped and the drama sometimes takes second place to just the fact that we're doing it. There is really nice stuff in it, but to really deal with the issue fully I think we could have dug a little deeper."

For complete writers and actors comments see the article on page 44.

"The only thing that worries me is no one warned Earth they are coming."

—Sisko

LITTLE GREEN MEN ★★★1/2

11/04/95. Production Number: 480. Stardate: not given. Teleplay by Ira Steven Behr & Robert Hewitt Wolfe. Story by Toni Marberry & Jack Trevino. Directed by James L. Conway.

Quark decides to try out his newly acquired ship when he and Rom take cadet Nog to the Starfleet Academy on Earth. When they can't break out of warp drive, Rom executes a risky maneuver that

Quark, Rom, and Nog are the "Little Green Men" captured by the Army (circa 1947, Roswell, NM), in this neat sendup of UFO and '50s SF films.



resourceful in stretching their already-exceeded budget for sets. Frank Lloyd Wright-style windows used in "Visionary" for the older Jake's home were recycled as part of the Himalayan retreat of Dr. Noah. Long-overlooked green wallpaper with leopard-skin dots was discovered in the Paramount storage room and dusted off for agent Bashir's rotating bed-chamber. Fans of the episode will be happy to learn that the set for Agent Bashir's apartment was saved for anticipated return visits of the character.

The tone of the script and elaborate sets motivated director Winrich Kolbe to strive for a glossy feature-film look, a decision that contributed greatly to the finished episode—and to the production schedule and budget. "We discovered shooting a movie from a TV script is difficult," said Kolbe. "It required a lot more time and more lighting. There were a lot of small sets and there was no way to hide the lights. We got basically buried on the first few days in Bashir's bedroom which was a nice set, but extremely small. What you see looks larger than it is. It had a working ceiling and I wanted to shot it like the old days, like a movie, and it took a lot longer to do than expected. Obviously every time you have to move a wall or fly a wall the cost becomes more expensive. We had a lot of [script] page count in there and I didn't want to get bogged down in the usual say your line, hit your mark style. After all, this was 007. And once you start shooting a certain style on the first day it's a betrayal to the audience to say, 'Okay, everything else we shoot DRAGNET style.'"

Elaborate panning shots, moving walls and set pieces, all complicated the lighting design, requiring lengthy set ups. The task was also complicated by the fact that the shoot began on these new sets in Bashir's apartment. "Unfortunately for us we had to build such a tremendous amount of sets," continued Kolbe. "Normally you have two

“It was a salute to secret agent films. I wanted to do it in the '60s with the women and the megalomania. The trick was to make it a real show. ...”

—Producer Ron Moore—



Above: "Shaken, not stirred..." Worf joins the action in full secret agent garb. Below: Though Garak is the real spy in the story, Bashir has to be the hero.



to three days [on standing sets] before you move to the new sets so the crew has time do build them. This [episode] started on sets that had to be built so suddenly a \$50,000 set cost \$75,000 because there was \$25,000 worth of overtime and weekend work. You have the same set, but pay more money for it. In this case there was nothing else we could shoot. There is an advantage to shooting it as fast as possible—if you slow down [the producers] cut the budget. You see walls and extras disappearing."

"Everybody pulled together," said Siddig. "It was beautifully lit. The music department got their act together in a really wonderful way. I don't know if you've seen DR. NO, but it's a total pastiche. We all had a good time doing that show. Avery Brooks [as the sinister Dr. Noah], of course, was just tremendous fun." And what of his on screen fireworks with off-screen love Nana Visitor, who played the Russian Anastasia? "There's an element of real life in there, I guess," said Siddig. "We'd only got together a few weeks before that. It was the first time we really had a chance to act together, so

we just had a good time doing it."

"It was wonderful because there have been such rare times that we've spent that much time together," said Visitor. "And it was one of the longest shows to film. I think we set a record. And to do accents—I love that stuff. It's one of the things I love about being in STAR TREK, because it's like you're in a rep company. Suddenly I'm this Russian spy."

For Moore, the episode was well worth the added expense. "It was an expensive show," admitted Moore. "We went over budget, obviously, but it's all on the screen—the costumes, the sets, the effects—it's all there. Right down to the secret cabinets in his apartment in Hong Kong and Dr. Noah's hideaway on Mt. Everest. We really got a bang for the buck in that episode." □

STAR TREK DEEP SPACE NINE

THE MANY FACES OF TONY TODD

Todd on doubling fourth season as an aged Jake Sisko while returning as Worf's brother, Kurn.

By Anna L. Kaplan

The most poignant moments on DEEP SPACE NINE occurred during last season's "The Visitor," as an aging Jake Sisko experienced the repeated loss of his father. The adult Jake, telling his story in flashback, was played by Tony Todd, best known to STAR TREK viewers as Worf's brother Kurn. Todd wanted the role as soon as he saw the script.

"I played Worf's brother, and [the producers] were aware of me," said Todd. "David Livingston, who was the director of the episode, was aware of some film work I had done. So they called me in. I had to audition. It wasn't a flat out offer. I remember when I went in that morning they had actors of all age groups, because they didn't know which age to [cast]. They had actors who were in their 60s, and they had actors who were younger than me. They didn't know which way they wanted it. I knew that I wanted it, and prepared for it all night, and just went in there and convinced them that I knew what I was doing. It was something very close to me."

The script, by Michael Taylor, gave Todd what he wanted to work with. Noted Todd, "When I read the script I said, 'This is great stuff.' It gave me the blueprint. It was right there. All you had to do was find out the things you needed to believe in and attach yourself accordingly."

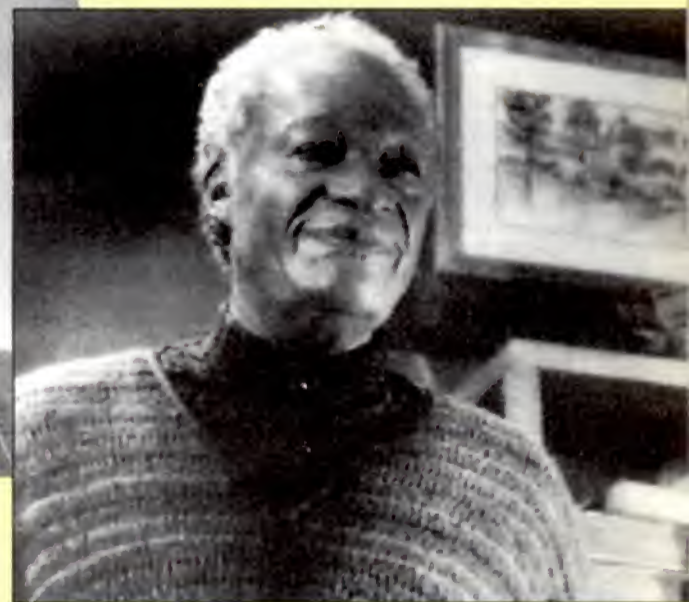
Despite the very personal nature of the



Above: With his feature film experience (PLATOON, CANDYMAN) and extensive formal training, Tony Todd brings strong credentials to his TREK roles. Inset: Todd as the aging Jake Sisko in "The Visitor," one of the actor's most rewarding—and physically grueling—parts.

episode, the science fiction premise explaining the repeated disappearance of Benjamin Sisko had to be explained in technobabble. Todd found a way to handle it. "I think the key [as to why] sometimes an actor can stumble with the technobabble is that, you don't make it make sense," said Todd. "You've got to find the analogy that makes sense to you, and then it all flies. When a kid has a coloring book for the first time, he asks the teacher, 'What color should I color this person?' If it's a good teacher they'll say 'Color it whatever

er way you see it.' The kid winds up making it blue or green and it makes sense to the kid. You just have to make a similar correlation." Todd laughed and added, "That rubberband theory they used made sense to me." A rubberband analogy was used to explain how Jake could have been carrying his father along with him through time.



While Todd experienced no difficulties with the technobabble, the makeup he needed to play an increasingly aged Jake was tough. "The makeup was grueling," recalled Todd. "I worked with Michael Westmore and his team before [when playing Kurn], so I knew they were very conscientious to say the least. That shoot was seven straight days. Fortunately we saved the older stuff for the last two days. Those particular [makeup] applications took six and a half hours. I remember the last day in particular, in which we shot most of the



Quark runs into another snag in his plan for domination of Earth, as Odo morphs to reveal himself in "Little Green Men."

catapults them back into Earth's history. And not just any history, but 1947 in Roswell, New Mexico. Apparently those aliens the U.S. government has been trying to cover up all these years were really Ferengi. Mistaken for Martians, the hapless trio must find a way back to their ship—held in the infamous hangar 18—and back to their century.

Just as last season's "House of Quark" served to spoof the Klingons, this episode tempers the traditional Ferengi shtick with an additional target ripe for parody—the current fascination with UFO's and government cover-ups. "Little Green Men" also serves as an homage to Behr's favorite genre, the '50s science fiction B-movie, complete with brusque general (Charles Napier), sympathetic doctor (Conor O'Farrell), and sensuous, soft-hearted nurse (Megan Gallagher). Behr and Wolfe have included such period details as a closed-mouth kiss and lots of cigarettes.

Trivia note: this episode is not Napier's first TREK outing. He appeared as the groovin' Adam in the classic series episode "The Way to Eden" in which he jammed with Mr. Spock.

For writers and actors comments see the article on page 61.

"You can't die!"

—Kira

STARSHIP DOWN

★★★

11/11/95 Production Number: 479. Stardate: Not given. Written by David Mack & John J. Ordovery. Directed by Alexander Singer.

On a trade mission in the Gamma Quadrant, the *Defiant* is attacked by Jem'Hadar fighters. Seeking cover in the dense atmosphere of a gas giant, Sisko and company must fly blind as they evade the attackers. This episode starts out as a classic submarine story in the tradition of *RUN SILENT, RUN DEEP* or *THE HUNT FOR RED OCTOBER*.

The Defiant, running silent and deep in "Starship Down," seeking cover in the dense atmosphere of a gas giant to avoid Jem'Hadar fighters.



framing story. That was a 22 hour day, the longest shooting day I have ever been on." Despite the difficulties, Todd noted, "It paid off in so many ways, financially, spiritually, and creatively."

Internet newsgroups devoted to STAR TREK showed great interest in "The Visitor," and ongoing polls rank it first among the fourth season's episodes, above "The Way of the Warrior." Todd was aware of the fans' response to the episode. "I cruise the Internet from time to time and I know that the fans really enjoyed it," he said. "Unfortunately, being a syndicated show, I don't think the industry as a whole is aware of the episode, which is frustrating, because I think it equals anything on prime time." Viewers of the episode would certainly agree.

Todd's impressive performance in "The Visitor" is not surprising considering his extensive theatrical training and experience. "I trained at the Trinity Square Repertory Theater Conservatory in Providence, Rhode Island, under the auspices of Adrian Hall, one of the most noted theater directors in the country," said Todd. "I had eight glorious years there, where we did everything, all the classics, and contemporary theater. I had a great group of classmates. We lived and breathed and talked nothing but theater. The weird thing was that film was never brought up during that time period. I guess I'm one of the few that actually did that. It was a great time.

"Subsequently I taught theater for a while back in my home town of Hartford Connecticut. Then I moved to New York and did what every other actor in New York does, I bartended and did theater on the side. It was also a great period in my life. I was very involved in political theater, too. [I was] very, very politically active."

Todd played Warren in Oliver Stone's *PLATOON*, going on to other film and television work. He first played Kurn in 1990 on *STAR TREK: THE NEXT GENERATION* in the episode "Sins of the Father." He returned in 1991 as Kurn in "Redemption I" and "Redemption II," the two part cliffhanger which ended the fourth season of *THE NEXT GENERATION* and opened the fifth season. Todd is well known for his portrayal of the Candyman in *CANDYMAN* (1992) and its sequel *CANDYMAN 2: FAREWELL TO THE FLESH* (1995). He has also starred in *DRIVEN*, a movie about Los Angeles cab drivers, which was shot last summer. "It's going through the festival circuits right now," said Todd. "I have the lead. That's going to be a hot film." Todd also enjoyed major exposure in last summer's *THE ROCK*, opposite Sean Connery, Ed Harris and Nicholas Cage. "It's good exposure for me," he said. "Most of my scenes are with Ed Harris, who's a terrific actor, and Nicholas Cage."

In fact, Todd was working on *ROCK*



Worf cannot bring himself to carry out brother Kurn's request to die in "Sons of Mogh."

when he got the call to return to *DEEP SPACE NINE* to play Kurn. He had heard that he might be asked back early in the fourth season. "Robert O'Reilly, who plays Gowron, is a friend of mine," said Todd. "When he did the first episode, 'The Way of the Warrior,' he called and told me he had seen my name, my picture on one of the producers' desks. I had heard that rumor last year, so I didn't take much stock in it. Then as I was doing 'The Visitor' I was able, since I was on the set, to have a little leverage. [I was told] they were planning on bringing me back in November. So I knew then." Any potential conflict between *THE ROCK* and *DEEP SPACE NINE* shooting schedules was carefully avoided. "They had to work out schedules with each other," said Todd.

As opposed to the way Todd felt about the script of "The Visitor," he did not like "Sons of Mogh." "I agreed to do the show before I saw the script," said Todd. "When I saw the script I was a little concerned. Fortunately we had the same director as 'The Visitor,' David Livingston, so he was able

In the most controversial part of "Sons of Mogh," Bashir erases Kurn's memory—sparking lengthy debate among fans on the Internet.





Despite his concern over the story's ethics, Todd played Worf's brother Kurn in the "Sons of Mogh." Todd had agreed to do the show before reading the script, which proved to be all but etched in stone.

to listen to my concerns. But with DEEP SPACE NINE, a lot of their writing is done by committee. The story lines are thought out months ahead of time, and they seem to be written in stone. There was nothing I could do about it. I wasn't happy about it. If I was a fan, I would be upset."

In the episode, Kurn arrives on DEEP SPACE NINE asking his brother to help him commit ritual suicide to regain his honor. Worf's refusal to side with the Klingons during their attack on Cardassia has stripped his family of its honor. In the end, Worf cannot complete the action and chooses to have Kurn's memory erased so that he can live with a new identity.

"I thought the ending was unethical," said Todd. "Unfortunately, I think that Worf was drawn into a corner. I think his actions were inhumane. I think that the relationship between Kurn and Worf is a treasured one. I know that they left it wide open, that Kurn could come back, but I don't know whether it would be as Kurn or not. They've got to deal at some point with the fact that Kurn [might] somehow find out what was done to him. That's not exactly what he asked for when he came aboard DEEP SPACE NINE." This subject has been debated among fans on the Internet who believe that erasing Kurn's memory without his permission was completely unethical, and condemn both Worf and Dr. Bashir.

“I find it an honor to have guest-starred on a STAR TREK show twice in one season. That to me is sort of an affirmation of the acting journey.”

—Tony Todd—

for my race to survive. Their quest is to get more humans to believe, to become believers, to eradicate our existence. It's a fascinating character. I lobbied for it, and won the role, and am looking forward to it. I must say, I don't look like the traditional alien. I'm in human form, don't have 'alien makeup.' There's six and a half hours [of daily work] taken off right there. I do have weird powers though. We're going into production now, so we'll know within two months whether it becomes a series." Though it doesn't sound like it, Todd maintained the series is based "loosely" on the famed '50s classic film about giant ants.

In the meantime, Todd continues to think TREK, laughing and saying, "I am trying to lobby to get a cameo on the [NEXT GENERATION] movie. The movie features the Borg. I think everybody would be totally confused [if I played a] Borg." On a more serious note, he said, "I find it an honor to have guest starred on a STAR TREK show twice in one season. That to me is sort of an affirmation of the acting journey." □

Staying in the science-fiction genre, Todd embarks on a new journey as he begins work on THEM, the pilot for a proposed series on UPN. "It looks like it's going to get picked up," said Todd. "I play the head alien; his name is Berlin. 'Them' could refer to us [the aliens], or to the humans. My objective is to obtain the necessary gene structure from humans in order

When Sisko is injured at the end of act three, however, the story breaks up into a quartet of smaller arcs: Kira tries to prevent Sisko from falling into unconsciousness by talking to him; Worf learns to treat the engineering staff with an ounce of positive reinforcement; Bashir saves Dax from certain death and bonds with her as they are trapped in a turbo lift; and Quark and the alien trader Hanok (James Cromwell) try to defuse a Jem'Hadar torpedo.

The first draft, written by freelancers, was given an uncredited rewrite by Rene Echevarria, who recalled, "This show went through so many permutations. I did another draft on my own, restructured it, and brought it a lot closer, but basically we were two days away from shooting and we still had massive problems. The stories were not coming to life. So when Ron [Moore] had finished 'Rejoined' he jumped in and we busted our asses trying to come up with something. Unfortunately we filmed the tag—the very last scene of the show and the resolution of all the arcs—first, then we had to back track. We were literally writing that episode four and five days into shooting. I felt okay about the Kira-Sisko stuff if only because I really liked her praying. We've had people who have had beliefs before, but I don't think you've ever seen on STAR TREK somebody just saying, 'I give up. I don't want to die. I want you to help me, God.' I just think that's right for her character. I'm not a religious person myself, but I really liked that scene. I think our mistake was not trusting the premise. One of the most effective scenes is Sisko on the bridge and he's going on instinct. Avery was really good in that and in my original rewrite it was much more of a submarine movie. I guess people just didn't think we would be able to pull it off. They didn't buy the tension that I saw in it. In my mind this was the weakest show of the season, but it wasn't a disaster."



Bashir and Dax huddle together for warmth in a broken turbo lift, just good friends sharing a tender and funny moment in "Starship Down."

Hardly a disaster at all. While I would have preferred a more traditional submarine adventure, with Sisko in complete command throughout, the four mini-stories are nicely woven together—a testament to a more discerning attention to writing. There is none of the flab or filler dialogue that has often plagued such set-bound shows (see third season's "Life Support" and "Heart of Stone"). Without a central figure, however, the tension and claustrophobia the genre lives on are somewhat lessened, but the writing is thoughtful and detailed and the cast turns in friendly, appealing performances. The Kira-Sisko scenes in particular are genuinely acted and Quark's scenes with Hanok are quite engaging. And the effects alone are worth tuning in for. Created by Vision Arts under the supervision of visual effects producer Dan Curry, they are a breathtaking testament to the potential of computer animation in the right hands.

Trivia note: actor James Cromwell will make his next TREK appearance as Zephram Cochran in the second TNG feature film, FIRST CONTACT.

STAR TREK DEEP SPACE NINE

FINAL FRONTIER ROMANCE

The off-screen relationship of Alexander Siddig and Nana Visitor blossomed fourth season.

By Anna L. Kaplan

The considerable acting talents of Alexander Siddig and Nana Visitor created quite a sizzle on-screen as they played spy in this season's "Our Man Bashir." But they brought something extra, their off-screen romance, to the scenes between Bashir and his Russian girlfriend. Siddig said of the scenes, "There's an element of real life in there, I guess. We're very close. We'd got together a couple of months before that. It was the first time we really had a chance to act together, so we just had a good time, doing it, tremendous fun."

Visitor more candidly explained, "I have to say that was shot very early in Sid and I finding out that we were in love with each other. It was just like a little fantasy. It was so wonderful because there have been such rare times that we've spent that much time together."

Neither Visitor nor Siddig try to keep their relationship secret. They shared a long friendship during the first three years of DEEP SPACE NINE, a friendship which blossomed into something else in 1995. When discussing this, Visitor said brightly, "We're really happy. It's true. I'm the one who lays my life more out there for everyone. It's just the kind of person I am. It could be cultural even, just being American." Siddig was born in the Sudan and raised in England. "I'll be the one to say it for both of us. Everything's great."

How did they get together? Visitor recalled, "We were really good friends. I had his girlfriends crying on my shoulder, at my house. We saw each other through a lot of relationships, not a lot on my part, but he saw me through my divorce, and all the traumas and everything." Visitor is divorced with a four year old son named Buster from the marriage.



In "Our Man Bashir," Visitor and Siddig got the rare opportunity to work together, with Visitor playing Anastasia, the Russian agent to Siddig's Dr. Bashir.

"All of a sudden, it was literally one day at the beach. I said, 'Hey Sid, come on.' Buster and I and my brother and his girlfriend were going to a picnic at the beach, and just at the last minute, because I was used to doing this with Sid, I said, 'Come on. Come with us.' I didn't expect him to because it was so last minute, but he showed up. He was playing with Buster, and all of a sudden, like I put a pair of eyeglasses on, I went, 'Oh, my God, Sid.' That's really how it happened. We like the same kinds of things. We

know each other very well because we were friends, and it's just a wonderful way to start a relationship."

Siddig agreed, saying, "Yes, we've been great friends for the whole series. We were close, sort of bosom buddies, if you have that phrase over here, for the first three years. She had a lot of sort of secrets and talked about what was going on. [We] generally found each other's company a great relief, an oasis, in this desert town. So I think it was kind of inevitable."

How does their romance affect work on DEEP SPACE NINE? Siddig observed, "It's kind of added an extra little sizzle. Most people say, 'Don't ever work and fall in love with anyone you work with,' but it's worked out very well for us. We obviously don't work too often together, and our characters aren't exactly in each other's faces. So we don't have too much trouble in terms of actually compromising and working out how to superimpose our relationship off the set with our relationship on the set. It really just makes it more interesting, I think for everybody. Everybody knows, so it's tremendous. I've never really sat down and thought about exactly what the consequences have been, except I know it's all been really smooth sailing so far."

Both Siddig and Visitor are thrilled that she is pregnant, the baby expected in September, as DS9's fifth season gets underway. This will be Siddig's first child, and he is contemplating fatherhood in his own way. "We are totally excited," he said. "Of course I'm very nervous being a first-time father. I guess I've got to go and find something sensible to do with my life. We don't know whether it's a boy or a girl. You go through all the bizarre mythological sort of reactions and feelings and visions and revisions, and so I'm in the throws of that. They



Visitor as Kira in second season's "Crossover," running Tarak Nor in an alternate universe. It is in this episode that Odo confronts his feelings for Kira—with some similarity to real life Siddig, says Visitor.

say you need nine months to get used to the fact that you're going to have a child and sort of assume the position as it were, so I'm using up my nine months."

At the time of this interview, Visitor was in the fourth month of pregnancy, with an amniocentesis planned for later, to make sure all is well with the baby, and to find out its sex. This will be Visitor's second child, and she wants to know if it's a boy or a girl. She remembered, "I had an amnio with Buster, and I wasn't going to find out what he was then because I thought it would be

more of a surprise and fun. By accident it was very evident that it was a boy, from just looking at the pictures. I found it very comforting, and it let me know for the rest of the pregnancy who I was talking to, and think of a name, and all the daydreams you do when you are going to have a baby. It was good. So I'm going to find out this time."

About the amniocentesis, Visitor noted, "Everyone knows, it's not a secret. I didn't mean for it to be a secret, ever, from the moment I found out which was about 5 weeks pregnant, and if anything happens,

"To return the sword to our people. I would give my life for that chance."

—Worf

THE SWORD OF KAHLESS

★★1/2

11/18/95. Production number: 481. Stardate: not given. Teleplay by Hans Beimler. Story by Richard Danus. Directed by LeVar Burton.

STAR TREK's two great Klingons, Worf and Kor (John Colicos) team up to search for the Holy Grail of Klingon mythology—the sword of Kahless, ancient founder of the Klingon Empire. With Dax along for the ride, the three set out to locate an ancient treasure room in an alien museum long lost to time. They battle a band of rival Klingons and ultimately each other as the sword's mystic import gives Worf and Kor grand delusions of self-importance.

The story was contributed by writer-director Richard Danus. "Ira called me and said they were doing a Worf show and wanted to know if I'd like to come in and throw ideas around. I knew we needed Worf to be prominent and they had an idea for the sword of Kahless. From that premise it was relatively easy to reach a conclusion that the missing sword will be a quest, a search for the sword. Once you have that, you look at the character and what the character is capable of doing and then come up with the story."

Returning TREK writer Hans Beimler was given the story to write as his first script of the season. This episode was one in which the unusual step of re-breaking the story was taken after the first draft was done and clean-up man Rene Echevarria pitched in to help with the final draft. "I took one pass on my own and then we took another pass together," said Beimler. "So he had a lot to do with the way the episode looked in the end and that was great fun to work with him. He's a nut and a great writer. He has a nice sensitive side, but he's also got some edge to him and that was fun."

"Sword" benefits from a similar swashbuckling feel as Kor's previous appearance on DS9, "Blood Oath." Where that episode benefited from a change in environment, however, "Sword" is hampered by the fact that it takes place almost entirely on the series' cave sets. "We would have loved to have been able to produce something other than caves," said Echevarria. "Some interesting structures or something. It started out with a lot more traps and adventure—escaping arrows and stuff—but it was just not producible. Personally, I thought that considering it was a lot of running around in caves, the scenes were kind of different—the way they got into arguments and the nature of the conflict between the two men. Worf was willing to let this guy die. That is a huge thing."

This critical scene, in which Worf nearly allows Kor to fall to his death, imparts a bizarre mania to the episode that would indicate some kind of chemical or mystical power that the sword holds over those who touch it. The writers considered that possibility, but

"The Sword of Kahless" brings out the worst in Worf and Kor (John Colicos) as they fight each other for possession and a place in Klingon history.





Dax, Worf and Kor take off in pursuit of "The Sword of Kahless," featuring a new model of the Runabout on the station launching pad.

wanted the impact of the sword to be within the two men, not an external effect. "I noticed a lot of discussion on the Net about it, and it was interesting that people assumed that there was a virus or something that infected them when they touched the sword," continued Beimler. "We specifically stayed away from that so the characters were responsible for their actions. That's always better drama. If there was any tech that infected them and created this, then they had an excuse for their behavior and we didn't want to give them an excuse. We wanted it to come out of their own ambitions and their own characters."

"We knew we wanted them to throw it away," continued Echevarria, "and we knew in order to sell that, we had to show that this was indeed the Holy Grail for these guys. If their religion in the largest sense is one of battle, victory, personal glory and power and you've got this in your hands, then it starts to eat away at you and you start to talk about your destiny—Worf, this Starfleet guy, is talking about leading the Empire because he feels destined! I liked that show. I felt Colicos is just a delight, and Michael, in his big monologue where he talked about his childhood and how it was all leading to this moment, was great."

"Kiss the girl. Get the key. They never taught me that in the Obsidian order."

—Garak

OUR MAN BASHIR

★★★★

11/25/95. Production number: 482. Teleplay by Ronald D. Moore. Story by Robert Gillan. Directed by Winrich Kolbe

The year: 1964. The place: Hong Kong. The man: Bashir—Julian Bashir. Cue trumpets. It seems the well-bred Doctor Bashir has an holographic alternate life, that of a daring secret agent in pre-go planet Earth. When Garak uncovers this ultimate holo-program, Bashir invites him along to battle hired killers and trade double entendres. This world

"Our Man Bashir" and the lovely Russian agent, Anastasia, agree to team up against the evil plans of Dr. Noah, in order to save the world.



then people can know about that too. If something like that goes on in my life, it's certainly not something that I am going to try to hide. What I am saying is, it's okay with me." Siddig wants to know the sex of the baby, too, explaining, "I'm not worried about that at all. It's not as if I'm choosing its sex, it's chosen [already]. I don't mind being let in on the secret a couple of months early. It wouldn't be bad to prepare. Most mothers swear they know anyway."

So the two of them are thinking about names, but Siddig observed, "We're having a really hard time. It's very hard. I always wondered how people came up with such awful names for their children, how hard it is to do. You end up thinking, that's too 'nineties' or that's too politically correct or that's too old-fashioned, or how would that person be if they were 50? We've had all sorts of names, and we've had to throw them all out. Nana feels, and I'm sure she's right, that the baby will pretty much tell us what it's name is when it comes, arrives."

Because of Buster, Visitor has had much more experience with babies. She talks about Buster, saying, "He lives with Sid and me, and he's one of the happiest little boys, and he's incredibly excited about the baby. He's really looking forward to it." She has been able to see Buster a lot while she works, because her live-in housekeeper brings him to the set. Noted Visitor, "Buster, from the moment he could talk, knew to stay quiet on a set, so we film with him on the set and everything. It's not a problem. When I'm heavy in a show, I don't know what I'd do if I couldn't have Buster there. You know I have to say, it's the attitude of the company and the producers that makes that really okay. It's a very child-friendly set. It's really wonderful. I hear, 'Hi Buster, Hi Buster.' That's how I know he's on the set because I hear it from way far away. I hear the crew saying hi to him, and playing their little games that they do. Everyone knows him, and he knows everyone, and it's great."

Buster was born before DEEP SPACE NINE started filming. This time, the produc-

“There was never a question that the pregnancy would be written in. That says something...the female warrior is allowed to carry a baby.”

—Nana Visitor—



Visitor and Siddig in first season's "Babel." Noted Siddig, "We were close, bosom buddies the first three years."

do that to me on the show, and I think that's great for people to see."

How does Major Kira become pregnant? Visitor summarizes, "I think is just brilliant. What happens is, Keiko [O'Brien] can't carry her child, and I end up carrying it for them [Miles and Keiko]. It also deals with another fascinating subject, of women who do this, and surrogates, and what the complicated emotions of that are. So again, my hat's off to them. It's just perfect." Although Visitor's baby was due in September, she noted, "I'm not sure when Kira will have the child." Obviously a lot of the filming will be done for season five, after the actors return from hiatus.

Visitor is frequently asked by fans if Kira knows that Odo is in love with her, especially after the episode "Crossfire" when Odo confronts his feelings. Visitor recalled, "I used to think that she knew and she didn't want to see it, but with that episode I realized she really didn't. She never saw it. There's some truth. Sid evidently for a year felt differently about me, and never said a word, and I never had a clue. So there it is in real life. I really didn't have a clue," she finished, laughing. □

STAR TREK DEEP SPACE NINE

DOCTOR BASHIR

Alexander Siddig reflects on a season of change for his series, his character and his life.

By Anna L. Kaplan

The actor who plays Dr. Bashir on DEEP SPACE NINE, like others, found the fourth year to be a season of many changes. He started out with a change of his own, a new stage name. The opening credits now list Alexander Siddig, and not Siddig El Fadil as Dr. Bashir. Siddig, who was born in the Sudan and raised in England, explained his reasons for choosing a new name, which were both utilitarian and playful.

"There were twofold reasons for it," he said. "One was very practical, in terms of being an actor and having an Arabic name but not being very Arabic in real life. It's kind of confusing for people who only know you with regard to what they see on paper before they meet you, which is by and large most of the Hollywood community. They don't watch STAR TREK very much. The other half was just a bit of mischievousness really. I quite enjoyed the idea of changing my name mid-swing, as it were." Siddig laughed.

To pick his new name, he tried reading baby name books. "On the advice of Rick Berman," Siddig laughed, "'Use baby books.' It was such a long tedious process, like reading a phone book, I didn't really get into it too much, and just picked the first name I really liked, and that was Alexander. Siddig El Fadil is an incredibly hard name to try and match, you can't exactly call yourself Robert. It's not easy to do. Alexander seemed to just about work, I think because somewhere in there, there's an ancient kind of Greek, Mesopotamian what-



Colm Meany as Miles O'Brien and Alexander Siddig as Dr. Bashir in "Hard Time," as the doctor talks the chief out of committing suicide.

ever, [linking it] to the Arab world. So they kind of matched quite nicely. I just love the name. I have a friend from years back that's called Alexander, and I've always been very envious. So I finally did what I could never do, and that was change my name."

The biggest change for Siddig came with the beginning of a real life romance with Nana Visitor (Major Kira). Some months later, he discovered that he was going to be a father for the first time (see sidebar page 38).

Sid, as he is called by his friends, or

Alexander as he is called by people who don't know him, noted about the fourth season of DEEP SPACE NINE, "It's an unusual season. It's been tremendous. I've enjoyed sort of every minute of it. I quite like free time, and I have had a fair amount of it. I also quite liked the unusual, sort of eclectic nature of it. It hasn't been very consistent. That's been fun, as an actor. Doing one thing, going straight from that to the next, very unusual. I've had odd Holo-suite adventures, then not doing too much doctoring and then suddenly, at the end of the season, I'm doing so much doctor work, it's not funny. I suppose I've enjoyed the variety a great deal."

Siddig found his character in all sorts of different situations. In the season opener, "Way of the Warrior," Dr. Bashir wielded a phaser instead of a medical tricorder, helping the station resist the Klingon invasion. In "The Visitor" Bashir aged along with the others. He accompanied O'Brien on many Holo-suite adventures, including the Battle of Britain. In some episodes,

Bashir appeared briefly, or not at all.

DEEP SPACE NINE's fourth season did explore many changes, the end of friendly relations with the Klingons, the increased threat of the Dominion and the Founders. But it also examined and clarified relationships between the characters. In "Hippocratic Oath," for example, Bashir and O'Brien find their friendship tested. Siddig noted, "'Hippocratic Oath' was an interesting episode. I was fairly pleased with it. It was quite hard to do. It's always tricky

when you start a fight with a friend and an officer on the show, and it sort of gets abandoned. I suppose in that sense there's a little bit of unrequitedness about it."

At the end of the episode, both Bashir and O'Brien put aside their very serious argument a little too quickly. "Nevertheless, it was nice to explore [the relationship]," said Siddig. "I would have quite liked to have another look at that particular element of that show, in subsequent shows. But ['Hippocratic Oath'] laid the groundwork quite nicely for another show where I go down and try and sort things out, but this time without Miles to get in my way." In the episode "The Quickening," the relationship between Dax and Bashir is explored, as well as the character of Bashir. "We go down on the planet together and she's very honest with me, so that's another little development in the relationship," said Siddig. "[There is] an awful plague and [I am] trying to fix it, and just really coming to terms with my own arrogance as a character. I quite enjoyed it."

In the episode "Starship Down" Bashir risks his life and disobeys Sisko to rescue Dax, giving an intimate look at their friendship as they await possible rescue. Siddig noted, "That was quite touching actually. That's where those two are. That was quite representative of what their relationship is. They've kind of got the water under the bridge of having had a relationship without really having had one. Everybody's got a friend like that, you know, they never quite got together with, but it sort of turned into something else. I think that's what touched me about it. I quite liked that. I think that's really what those two characters will be like in the future."

This of course will make the "J and J" club unhappy, those fans who still hope to see Julian and Jadzia together. Siddig responded, "Well, you never know, do you? You can never write off anything that might be a great ratings show, if the two J's do get together. I somehow don't think so. She's more Worf's type."

A complete change of pace, for Siddig as well as the rest of the cast, came with the episode "Our Man Bashir," which Siddig said, "Was great fun, just fun for me as a person to do." (See sidebar, page 32.)

A much less successful show, for Siddig, was "The Sons of Mogh" in which he erased part of the memory of Worf's brother Kurn, when asked to do so by Worf and Dax. The memory erasure caused much debate on the



Michael Dorn as Worf and Alexander Siddig as Dr. Bashir in "Sons of Mogh."

Internet about the ethics of the procedure. Siddig noted, "Kind of weird, that was. It seems as if it was really just a tool. You're a doctor, and that's what you do. They can't really go to anybody else. But they've decided in their wisdom that that's what they want to do, and you've got to do it."

Siddig didn't see the plot development as a moral dilemma for Bashir, like "Life Support," which saw the death of Vedek Baeli. "That was really an interesting knotty question for me," said Siddig, "but in this case I couldn't really do anything else. I was just following orders in a very professional way, warning everybody what the consequences were. But was [it] an ethical thing for the Captain to be involved with, and indeed for Worf to do? At the end of the day I think it wasn't. [Kurn] should have to live with his own memory, and what he's done in his life, and deal with that. But obviously that would have fouled up Worf's progress, and everybody else's. I think it's a sci-fi little piece of handiness. We happen to be able to wipe this person's memory, so let's do it. It actually doesn't quite work, if you think about it, and I'm sure the STAR TREK people have figured it out themselves, the Interneters, that you can't really wipe someone's memory and have them come back with their linguistics intact."

The affable but outspoken Siddig talked

about another change, the addition of Michael Dorn to DEEP SPACE NINE's cast, saying, "Actually I've always [had] the philosophy that a change is as good as a rest. I had to get to grips with the fact that [Viacom, Paramount's new owners] had their agenda at the studio. This doesn't include Rick [Berman] or Ira [Behr]."

Other changes were made to DEEP SPACE NINE at the same time, including altering Major Kira's uniform and appearance. Some fans have voiced unhappiness about this, as Siddig explained, "Certain women obviously felt pretty pissed about the whole thing, and Nerys symbolized the whole deal for them. In part, it's really been a kickback against Michael. Had Michael not arrived, and she still changed her costume, I think people would have reacted 'Okay. She's changed her costume, let's see what she does.' Everybody appreciated DS9's differences to TNG, and quite rightly. I'm hoping at the end of the day that it still is different from THE NEXT GENERATION. Obviously the producers had no choice and it would be naive to even imagine anything different. I think Ira Behr has been a sort of wonderful

breath of fresh air for the show. And of course this season he finally got controlling power. He shares it with Rick [Berman], nothing to take away from Rick, who's actually brilliant but very busy. But finally we have this man in charge who's got extraordinary vision and integrity. And we're very happy with Ira."

Siddig continued his thoughts about DEEP SPACE NINE and Worf. He observed, "It's an unusual show. It's just been accepted by the world. I'm not quite sure, but I think it's sort of stuck to its guns. We have Worf, which is obviously a very unusual thing, and not quite resolved yet. They haven't quite figured out how to keep him on

Suited up for their HoloSuite adventure, O'Brien (Colm Meaney) and Bashir (Siddig) have a drink between WWII bombing missions in "Homefront."





Siddig and Majel Barrett (Mrs. Gene Roddenberry) as Lwaxana Troi in the first season show, "The Forsaken." The actor has changed his stage name from Siddig El Fadil to Alexander Siddig.

the station with continuity. He even lives on the *Defiant*. They can't quite bring him to live on the station with us. It's like being at a boarding school, and having one pupil who's a day boy, who comes in just for the day. Michael Dorn is still having trouble fitting in, in a real way on the show. In fact at the moment he's probably the least comfortable character on the

show. He was much more comfortable on the *Enterprise*. That's very kind of real. [I can't] imagine it without Michael Dorn. It just wouldn't happen that way. [We'd] have had something awful happen, like we'd have been canceled. So I'm quite glad that he [joined] if he saved us from being canceled."

Siddig no longer feels the threat of cancellation, saying, "I understand that when you're in the top ten, and you're a syndicated show, you're safe. I think while we are there, and they're making their money back, they'll keep the show on the air." Siddig speculated, "I don't think it will go more than seven years, though. I think they'll see it as being prudent to change it, and get another one, because it works to get new ones. I'm not sure it works to put them on the network. That's been a very dangerous thing for them to do. But I think they'll probably find another syndicated, strippable show, as they call them, in the next couple of years."

What kind of a show? Siddig said, laughing, "There's been a lot of talk about *STARFLEET ACADEMY*. If they're going to be '90210,' they might as well get on with it. So I wouldn't be surprised if you saw something like that. But I don't know, because they always say one thing and then they do the next. They're famous for that. They're for-

“I have no idea what is going on with my show. I could easily be bumped off and they wouldn't let me know until I'd literally read the script.”

—Alexander Siddig—

ever throwing red herring rumors into the world.

"I am just as much a victim of that as anybody else," he said. "I have no idea what's going on with my show. I find out when I get the script. 'Oh God, I'm dead. Right.' I look for the back to see if I get brought to life, and if I do then there's a sigh of relief, and I usually do, you know. I could quite easily be bumped off and they wouldn't let me know

until I'd literally read the script."

Siddig added in a serious voice, "That's how Vedek Bareil [Philip Anglim] went. He didn't know, pretty much until he got the script, and that was that." Siddig then laughed and added, "He was making so many noises about leaving, that I think they just did him a favor and did it."

About *DEEP SPACE NINE*, its fourth season, and *STAR TREK*, Siddig observed, "I've always thought that *DEEP SPACE NINE* was closer in philosophy to the original series, than most of them have been. I just love it. To me, it's very real, and fun, and not predictable or boring or anything like that. I just hope everybody thinks the same way. I know a lot of people do, but I think the TNG people won't like it so much, because it hasn't got the kind of soapy continuity, that that show had. One show, to the next, to the next, always followed each other. You knew very well what was going on from one minute to the next. And I just like the fact that we're bouncing around all over the place, a bit like *QUANTUM LEAP*. I'm enjoying that."

Siddig summed up by saying, "Safe to say that it's been my favorite season so far, in spite of its weirdnesses. I'm very happy with it." □

takes a deadly turn when other members of the senior staff are transported by a tech malfunction into inhabiting characters in the simulation. Kill the characters and you kill the real people.

The rationalization for this scenario is a complete contrivance and writer Ron Moore thankfully wastes little time with it and catapults us into the action. Bashir must foil the fiendish plot of Doctor Noah (Avery Brooks) who plans to use the scientific talents of Professor Honey Bare (Terry Farrell), to melt the polar caps and flood the world. One-eyed killers named Falcon, egomaniacal villains, secret mountain retreats high on the side of Mount Everest—obviously this was written with a love and affection for the genre. For writers and actors comments on this outstanding episode see the article on page 32.

"27 people murdered, right here on earth. Never thought I'd see the day."

—Joseph Sisko

HOMEFRONT

★★★

12/30/95. Production number: 483 Stardate: 49170.65. Written by: Ira Steven Behr & Robert Hewitt Wolfe. Directed by David Livingston

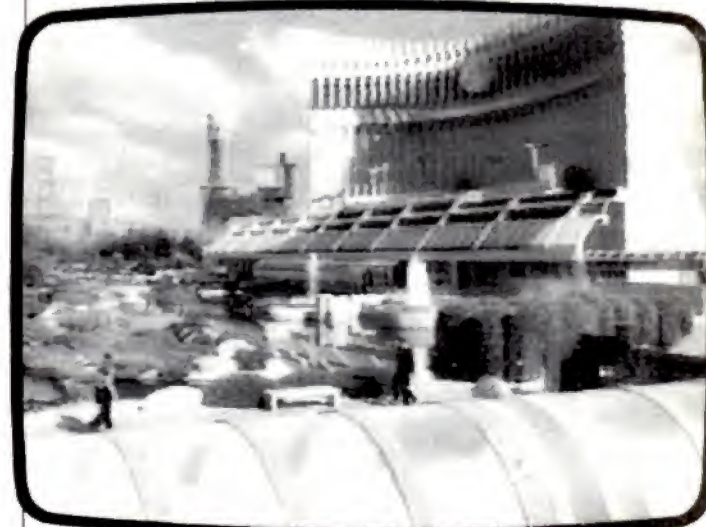
When a Changeling terrorist blows up a conference on Earth, Sisko is called back to Starfleet headquarters (actually a water reclamation plant in the San Fernando Valley) to head security on Earth. There, Admiral Leighton (Robert Foxworth), conveys his fears that Earth is overrun with Changelings and that extreme security precautions must be taken. These measures, the likes of which Earth hasn't seen in centuries, disturb Sisko, but seem to be the only response to the growing Changeling threat.

The trip is also a chance to visit with Sisko's father, Joseph Sisko (Brock Peters), the amiable if a bit obstinate proprietor of New Orleans' most popular restaurant. As Sisko and Gdo probe weaknesses in Earth's defenses, Jake works in the restaurant and learns from cadet Nog about a secret group of cadets known as the Red Squad. The growing uneasiness with the possibility of Changelings on earth, and the fear of fear itself, lead Sisko to question his own father's identity and, ultimately lead Leighton to put Earth under martial law.

"In the most basic sense, Founders on planet Earth was what we wanted to do, but we also wanted to show that the Federation is still a government of human beings," said Wolfe. "If you look at the original series, it had the Federation with real strengths and real weaknesses. I think [Roddenberry] wanted to show that in times of crises people can get reactionary and that's not necessarily a good thing. That is something that all democracies have to be eternally on guard against. What's the greatest danger to democracy? What happened to the Roman republic? Things got bad and Caesar decided he would save the republic by ending it. And that's not the only time that has happened in history. That's where we were coming from."

The trip to Earth also provided an opportunity

Sisko arrives at Starfleet HQ in San Francisco to head up planetary security on the "Homefront" against a possible Changeling invasion.



STAR TREK DEEP SPACE NINE

TABOO BREAKER

Another Trill gender bender, "Rejoined" echoes TREK's legacy of exploring the nature of love.

By Dale Kutzera

Thirty years ago STAR TREK broke a long-standing television taboo by presenting the first interracial kiss—a fact Gene Roddenberry often boasted about. Early in DS9's fourth season a similar taboo fell. Though not the first lesbian kiss—LA LAW and ROSEANNE have done it, as did PICKET FENCES (albeit with the lights out)—it was certainly the most passionate. For 15 incredible seconds, Jadzia Dax and the wife of a former host kissed. And not a closed-mouth kiss, turned away from the camera as between Kirk and Uhura. This was passion.



Trill love affair: Susanna Thompson as Lenara and Terry Ferrell as Jadzia Dax in "Rejoined." Left: The kiss, breaking both Trill and television taboos.

The writers did not set out to create a "gay" show with "Rejoined." The original story involved a male lover of one of Dax's previous hosts and how their renewed attraction broke a Trill taboo against relationships with lovers from past lives. "We had talked for a long time about doing the show about Dax and a former spouse," said staff writer/producer Robert Hewitt Wolfe, "and we always suspected that was a Trill cultural taboo. But how do you make the audience understand that even though Dax is doing something they would find accept-

able, it's against the norms of social behavior for her society? The story came before the decision to do the same sex couple. It was always an analogy to the way homosexual relationships are treated in our society. Trills have no reason to be against same sex couples, but what a better way to show that they are a totally different, alien society than to see them reacting in self-righteous indignation just because they were lovers in a previous life? That society should dictate who you should and should not love is a sad thing and that's what the

show is about. We didn't sit down and say 'Lets do a gay show.'"

Credit Ron Moore with taking Rene Echevarria's story and re-shaping it by making the past lover a woman. "Initially it was a man, she was a woman, and here they are," said Moore. "I remember reading the story and thinking about it. Literally, I was on my way home and started to think this would be a much stronger story—it would really be a stand-out episode of the series—if this was a woman. Play it as a woman and really go for it. I called Ira from my car and he was receptive and the next day we just dumped it on the staff. It got batted around and there were reservations here and there and then everybody signed on board."

"Ron is the one that made it happen," said Echevarria. "People had talked about doing a so-called lesbian angle in other contexts. Ron is the one who brought it together and said this is the show. The taboo was Michael Piller's idea and Ron merged it, saw how they tracked and said, 'We will do the show and never even mention the fact that these are two women. This taboo tracks with our own taboos or many audience members' taboos about homosexuality and the argument will track straight down the line and it will be great.'"

Realizing that, as in any story of rejoined lovers, it would inevitably lead to a passionate kiss, Moore wrote a memo to Ira Behr and Rick Berman justifying what could be DS9's most controversial episode. "We knew it was going to be a controversial episode if we went for it, so we clearly had to go to Rick and the studio," said Moore. "Rick questioned us. He wanted to make sure we knew what we were doing and why. He focused in on it and then he went to the studio and their reaction was the same: 'Why? How is this going to work? How are you going to handle it? Is this going to be



Farrell as Trill science officer Jadzia Dax in second season's "Invasive Procedures," operating on the symbiote Dax to which she is host. A host who knew Lenara when conjoined with the Trill Tarias.

just salacious? Is this going to be tasteful? And how far are you going to go?"

The studio was concerned that some viewers may infer that the two women were having sex, and worried that some affiliate stations would not air the episode. "It really boiled down to how far are you going to go and how are you going to handle it?" continued Moore. "The fact that this show was not known as NYPD BLUE and was this shocking the audience and taking them by surprise? I think we pushed it in the kiss scene. That is a powerful, amazing scene. You can't get around that. That is the show stopper. It was not a gratuitous scene—I thought I would have done it if that character had been a man. So I didn't think we were doing it to grab attention. It was the right thing to do in the story and it's going to hit you in a more powerful way. One of the arguments we used was this is part of our franchise legacy. The original series prided itself on TV's first interracial kiss. We've been priding ourselves on that for 30 years, so why not take the next step and be true to our ideals and convictions. STAR TREK has a point of view, a not completely middle-of-the-road view of the future. This is part of our view."

Before proceeding, the general premise was run past actress Terry Farrell. "Ira called me last summer to say Michael [Dorn] was on the show and would I mind kissing a woman?" said Farrell. "At the time I said, 'As long as she's beautiful.' I was just being silly. Then I thought as soon as you get the script I want to see it, because if it is anything sensationalized or a joke I don't want to do it. [Ira said], 'No it will be a love story with integrity.' And I thought it was."

With the green light given, Moore and

Echevarria began work on the script. "This was a love story and the trick was to write it as a love story and forget the fact that she was a woman," said Moore. "The backstory helped in that they were married once. They were husband and wife—write them that way. Two people who really shared something. One of them died. They never got to say good-bye and years later, in different bodies, they run into each other again and play that out. The thing with the Trill taboo was a perfect metaphor for issues of sexual tolerance and intolerance and we played that taboo without really playing our taboo."

The writers tried not to focus on the fact that both lovers were women, and simply wrote the story as a straight romance. "It's easy to do on paper because the name Lenara is not one you really associate with women anyway," Moore said. "We made it up. So on paper it's easy to forget and just write this love story and this taboo is what we're dealing with. It's not until you're sitting in the room watching casting sessions that you got two women playing these scenes and you go, 'Wow, this is really going to hit you in a different way when you see it.' But we tried to stay true to just telling the story and not going for the easy shots."

"I was excited, because they were brave," said Farrell of the writers. "If I were to change the names to Frank and Sara I totally believed that love story. It didn't matter what the names were, these two people were in love with each other. I was so happy that I was the one who was willing to fight for the love. I knew people would relate to me. And at the end I was so sad. No matter what anybody else says, it made me really proud."

For Farrell the episode also offered her an opportunity to express on film her off-

to emphasize Sisko's family ties. "What we really wanted to do is portray a really strong family," continued Wolfe. "If this is a time when Earth's government is in trouble, this was also a time when we got to see what a strong family background Sisko comes from. He keeps Jake close to him. He's the only married Starfleet Captain we've seen, and family is of paramount importance."

"You're willing to destroy paradise in order to save it?"

—Sisko

PARADISE LOST

★★★

1/06/96. Production number: 484 Stardate: not given. Teleplay by Ira Steven Behr & Robert Hewitt Wolfe. Story by Ronald D. Moore. Directed by Reza Badiyi.

As Earth suffers under the shadow of martial law, Sisko begins to question Admiral Leighton's motives. Tracing various clues to the mysterious Red Guard, he wonders if Leighton isn't using them as his own personal army, promoting an atmosphere of paranoia that has forced the Federation president to declare martial law. When Sisko confronts Leighton about his findings, the Admiral relieves him and orders him home to DS9 and, when that fails, puts him into custody.

As with last season's mid-year two-parter "Past Tense," "Homefront" and "Paradise Lost" afford writers Behr and Wolfe the opportunity to slip in a little social commentary along with the action and intrigue. This year's theme: fear from within. "What we're saying is in a lot of cases paranoia is the enemy," said Wolfe. "That asking all the time who the Founders are is a losing battle, just like worrying about who the Communists are or any number of other witch hunts in history."

"Originally it was going to be the cliffhanger to season three, but then they decided they didn't want to do a cliffhanger and it's just as well," said Behr. "I live in fear. We all live in fear. Fear is an easy emotion and it's a comforting emotion in a way, because when you're fearful you don't have to think. You don't have to feel. It's the perfect hole to hide in. That's not to say fears aren't genuine, but somehow you have to find a way to live your life with some decency."



Earth under martial law becomes a "Paradise Lost," until Sisko and Odo foil Admiral Leighton's (Robert Foxworth) plot to control the Federation.

"I'm just trying to keep the essentials, Major."

—Odo

CROSSFIRE

1/27/96. Production number: 485. Stardate: not given. Written by Rene Echevarria. Directed By Les Landau.

Odo is assigned to protect the visiting Shakarr (Duncan Regehr), head of Bajoran politics and soon to be lover of Kira. Only two problems: there may be a plot to assassinate Shakarr, and Odo loves Kira who is oblivious to his affections. Thus the fastidious constable is caught in a crossfire of phaser bolts and love. As Odo suffers while watching Kira and Shakarr walk arm-in-arm through the



As Kira renews ties with freedom fighter Shakarr, an old Bajoran flame, Odo grapples with declaring his love in "Crossfire."

honeymoon phase, Worf pieces together clues about the assassination. This added insult leads Odo to a kind of nervous breakdown and some sympathy from the unlikeliest of sources...Quark.

The script, Echevarria's first sole credit after laboring in the shadows of rewriting and polishing other stories, was initially more action-packed. "It built to a big assassination attempt at the end in which there was big explosion and Odo had to decide who he was going to save, Kira or Shakarr," said Echevarria. "He had to push aside his personal feelings and save Shakarr and have to deal with the aftermath of that. That was the original premise and no matter how you sliced it, unless this was a novel and you got to hear his thoughts, it looked like this was a bitter and jealous man letting this girl die, out of revenge for her turning her back on him. It just wasn't do-able so I found myself doing a big rewrite with not a lot of time, but I felt really good about the new direction. We scaled it back enormously. The assassination attempt turned out to be almost nothing, a small little thing, and it was all about Odo having to realize that he couldn't do both things in his life. He isn't ready emotionally, I guess. And it became very much an Odo-Quark episode as well."

In Echevarria's capable hands this quiet story is creatively told through subtle dialogue, glances, and focused scenes. Unlike last season's rather on-the-nose "Heart of Stone" the characters' feelings for one another are not stated directly, but indicated by action, as in the care Odo takes in preparing for a meeting with Kira, or the way he adjusts his uniform to please her. Oddly enough, the entire notion of Odo being in love with Kira did not originate with the writing staff. "Truth is this whole thing with Kira came out of a look Odo cast her," continued Echevarria. "I'm talking about two years ago. Robert and Ira came up with it when they saw him give her a look and they said, 'My God, look, Odo is in love with Kira. Who knew?' That

Odo sits in the rubble of his trashed station quarters, consumed by emotions that barely register on his placid changeling visage.



screen respect for Avery Brooks. In a moment of critical decision, as Dax contemplates breaking the Trill taboo and throwing her future into chaos, Sisko advises her against the hasty decision, but vows to stand by her whatever her choice may be. "I didn't even need to do homework on that scene. I just used my relationship with Avery. The first year was very difficult to adjust to the dialog. People got impatient with me, other directors and other actors. I was 28 years old, but I felt like I was 18. I lost my confidence. I must have driven them nuts, but Avery was always very supportive and strong. He really helped me build my confidence. He's strong and silent. I don't know anything about him personally, but he's been incredibly giving to me emotionally. We cried a lot on that scene. A lot more than you saw. It felt weird not crying too hard, but holding back. It helped to have a director [Brooks] you trust. I needed his opinion on that."

Director Brooks had Farrell and guest star Susanna Thompson (who earned the praise of everyone involved in the show) rehearse the critical scene up to the moment of the kiss. The actual description of the scene in the script was general, leaving it up to the actors and director to stage. "I said it was a kiss they have been waiting a hundred years for. It's a powerful moment, let them do their magic on the set," said Moore. "Avery and the two actresses staged it and pretty much it was left as Avery, Terry, and Susanna wanted it."

"It described I was touching her face and whispered in her ear—her husband said it turned her on," said Farrell. "We rehearsed up to the kiss then stopped. I thought it was great Avery directed it, because he was really into being honest and telling the truth, trying to pretend we're not aliens in outer space, and being honest in the emotions. Avery talked about being passionate and sensuous. What was really hard for me was it starts out in my close-up, then a two-shot and the kiss. She said one word, then gotcha. We wouldn't dissect this. If I were kissing a man we would say, 'No tongues? Okay, no tongues.' Avery didn't want them to

“That society should dictate who you should and should not love is a sad thing ... that’s what the show’s about. We didn’t sit down and say ‘Let’s do a gay show.’”

— Robert Hewitt Wolfe —



Susanna Thompson, who plays Lenara Dax's former lover in "Rejoined." All involved praised her performance.

we received," said Behr. "There's a strong conservative strain in the American soul and maybe it's there in sci-fi, too. I don't think we were saying anything that was that extraordinarily out of line, but maybe we were and that's pretty sad."

Not all the mail was negative, however, as Echevarria remembered, "I would say it was ten-to-one pro—saying thank you very much and you don't know how important this was. Letters from teachers, counselors, groups that counsel gay teens—saying how important something like this is. My mother was just scandalized. For the first time ever she called me and said, 'I can't believe you did that. It's so bad and so bad for the children of America.' I couldn't have been happier."

"It was a challenge emotionally for me to have a relationship with a woman," said Farrell. "It wasn't anything I ever thought I'd want to do in my career. I've taken jobs to pay the rent. It was a great feeling to get to do a show that was that special as an actress. A lot of people go through their whole career and don't get to do something that controversial or with that artistic integrity. I'm very proud of that." □

cut it down too much. We wanted to make sure that didn't happen. You don't go through telling that kind of story and then say, 'We can't be very brave.'"

The writers and cast were pleased and a bit surprised that the kiss was kept almost intact through the editing process. "We saw the kiss and thought, 'Boy how is Rick going to edit this,'" said Echevarria. "We were just so gratified and thrilled to see that he did not pull back on the emotion of the moment. He allowed it to happen. It's by far the most passionate gay kiss I've ever seen on television."

The reaction to the episode was predictably mixed. Some affiliates did not air the episode. Others excised the scene with the kiss. Mail to the writing staff was heavier than for any other episode they had been involved in, and much of it negative. "My idea that sci-fi fans are socially far-thinking, that they are in many ways liberal, leftist, humanist, whatever, was totally blown apart by some of the incredible comments

STAR TREK DEEP SPACE NINE

ARMIN SHIMERMAN

The architect of Ferengi dramatics on bringing depth and credibility to the character of Quark.

By Anna L. Kaplan

Before Armin Shimerman would talk about his character Quark, he needed to give his assessment of the fourth season of DEEP SPACE NINE. He said, "I think this season has been just incredibly good. I think all the episodes have just been phenomenal, starting with 'Way of the Warrior' when we introduced Worf onto the show, all the way to the end." Then Shimerman spoke about Quark, noting, "There hasn't been really a great deal for Quark." Finally, he talked about his Ferengi family. For Shimerman, the relationships between him, Max Grodénchik (Rom), and Aron Eisenberg (Nog), both on and off camera, make DEEP SPACE NINE work. Shimerman said, "We've had wonderful episodes. The three of us were in 'Little Green Men' and we had a great time together there. And Max and I had really a great time shooting '[The] Bar Association,' although I'm not quite sure what the fans made of that episode. And now Max and I are about to do another episode called 'Body Parts' which we start shooting on Friday."

Shimerman noted about his Ferengi family, "We're a tight-knit group, the three of us. We spend a lot of time in makeup together." In fact, when preparing to shoot an episode, Shimerman, Grodénchik and Eisenberg rehearse together. Shimerman explained, "One of the things that Aron and Max and I do, whenever there [are] scenes between the two of us, or the three of us, and between those two as well, is that we get together. If it's a scene with me included



Above: Shimerman as Quark in "Bar Association," a role reversal of sorts for the pro-union actor. Right: Shimerman sans makeup.

then it will be here at my house, and we'll rehearse until the cows come home, trying to get it exactly right. One of the problems of wearing the Ferengi makeup, is that we're slightly deaf inside of it, and it's also rather intrusive. It begins to play on your psyche, and on your concentration as the day gets longer. And the only way to combat that, is really to be so prepared at the beginning of the day that even when you get a little punch-drunk by the end of the day, your rehearsal process kicks in and keeps you going when things begin to get rather silly for you."

ing up to an older generation. I kind of like that. I also wish that the actor, that Aron's character was there, because one has to assume that if he's on Earth, he's going to have less to do on the show. I feel badly for Aron, for that matter. So for two counts I'd like to see him back, and I'm sure if we can get him back somehow, we will.

"Working with Max Grodénchik is sheer delight, as is with Aron. But Max and I have spent a lot of time together, in the makeup trailer, here at my house, on the set, and we've played Ferengi for a long time. When you think of Ferengi, you think of us, not on-

This season, Nog went off to Starfleet Academy, and Rom learned to assert himself and take care of himself. These changes impact Shimerman both on and off-screen. He noted, "With Nog, I'm not quite sure what's going to happen. I'm a little disappointed he's so far away for two reasons. I would like the character of Nog there for Quark to react off of, because that's a wonderful relationship, one of an adversarial one, of a new generation stand-



blossomed into the things you've seen."

"There was a time when the mere mention of my race inspired fear, and now we're a beaten people."

—Gul Dukat

RETURN TO GRACE

★★★

2/03/96. Production number 486. Teleplay by Hans Beimler. Story by Tom Benko. Directed by Jonathan West.

A demoted and disgraced Gul Dukat (Marc Alaimo) shuttles Kira on a diplomatic mission aboard his humble freighter, running pathetic combat drills aboard this toothless hulk of a ship, and makes clumsy romantic overtures to Kira, it's clear that he is desperate for any scrap of dignity his new position allows him. His half-caste daughter, Ziyal (Cyia Batten), is the only remaining joy in his life. When their destination is destroyed by a Klingon Bird of Prey, Dukat enlists Kira's aid in exacting revenge and possibly regaining his former status.

Together, the former sworn enemies re-arm the freighter with a make-shift weapons system and set out to track down the Bird of Prey. As they prepare for battle, Kira notes the affect the mission is having on the impressionable Ziyal, who tries to become a good fighter like her father. Dukat, in a page from Kirk's play book in *STAR TREK III: THE SEARCH FOR SPOCK*, beams the Klingon crew to his ruined freighter as it is about to disintegrate, and beams his own crew onto the Bird of Prey. His actions are not greeted with the enthusiasm he anticipated from the Cardassian High Council, however, and rather than face a mediocre position on the home world, he decides to embark on a renegade life on the Bird of Prey.

Set almost entirely on board the two ships, "Return to Grace" is an effective continuation of the curious relationship between Kira and Dukat initiated earlier this season in "Indiscretion." The compelling adventure yarn grows naturally from Dukat's greatly diminished position in the Cardassian Empire and offers some satisfying moments of redemption as the empirious Dukat finds a new enemy to conquer. He pays a high price for his vainglorious ambitions, however, and the ending is appropriately bittersweet. Kira, knowing what is in store for Ziyal in this life as a rebel, convinces Dukat to leave his daughter on DS9. The producers should be commended for not interrupting the tension of the mission by cutting back to the station for an unrelated B-story as past episodes have done.



Gul Dukat and Kira battle a Klingon Bird of Prey in a ramshackle Cardassian freighter, as Dukat tries to "Return to Grace" with the High Council.

"You took away my honor, only you can give it back."

—Kurn

THE SONS OF MOGH

★★1/2

2/10/96. Production number: 487 Stardate: 49556.2. Written by Ronald D. Moore. Directed by David Livingston.

Kurn, Worf's long lost half-brother, comes to DS9 in a drunken stupor, an outcast on the Klingon



Quark and Odo in first season's "Dramatis Personae," in which the telepathic energy of an extinct species takes over the crew, forcing them to re-enact the power struggle that destroyed the alien world.

ly for *DEEP SPACE NINE*, but also for *THE NEXT GENERATION*. So we have a lot in common, and we work quite a bit the same way, and it's just been a great joy."

Shirmerman played Letek, one of the three first Ferengi ever seen, in *THE NEXT GENERATION* episode "The Last Outpost" in 1987. Grodénchik played the Ferengi Sovak in the 1990 show, "Captain's Holiday." Along with Eisenberg, they have enlightened viewers about the Ferengi. "I think the Ferengi have taught the fans pretty much the same thing that the Klingons have taught the fans," said Shirmerman. "In the original series, the Klingons were sort of one dimensional bad guys, and we all loved to hate the Klingons. But in *THE NEXT GENERATION*, Worf, as well as Gowron and other Klingons, have showed us there's more than one side to any species. A lot of people became quite enamored of the Klingons through Worf. We haven't done it to that extent, but I believe Max and I and Aron are doing the same thing for the Ferengi. *THE NEXT GENERATION* Ferengi were sort of one-dimensional buffoons, and we either loved to hate them or loved to laugh at them. But because of the work that the three of us have done, I think we're expanding that one dimensionality and making them much more three dimensional characters, characters that you can get behind and possibly even learn something from."

In the terrific "Little Green Men," Rom proves that he is much smarter than he seems. His character grows even more in "The Bar Association." Shirmerman said, of the episode, "I really rather loved that one, because it was a non-comic Ferengi

“Comedy is a little bit more difficult than drama, it’s a little easier to walk in on a set without any rehearsal and be very dramatic.”

—Armin Shirmerman—

episode. It gave an audience a view of a relationship between two brothers. *STAR TREK*'s best asset is that it deals with humanity through the metaphor of the 24th century, and through aliens. Sometimes the aliens are more human than the humans are. And that's certainly the case in Max and my relationship, in Quark and Rom's relationship. Yes they're Ferengi, but

they're also a model for human brothers. The relationship between brothers is a very strange one, it's a very competitive one, one of a pecking order, one of not wanting to show the other one a lot of affection. We got to deal with that in "The Bar Association" quite a bit. Certainly it was an episode about 'unionism,' but it was also about the psychology of two brothers, and their past lives playing upon their present lives, in fact so much so that at the end of "The Bar Association" the character of Rom makes a great gestalt jump, takes charge of his own life, and steps out of the shadow of his older

Quark is hounded by Brunt, a kind of Ferengi commerce cop in "Body Parts," an episode that allowed more depth in the Ferengi characters.



brother, which was wonderful."

In the episode, Rom creates a union of Quark's employees, to protect them from their employer. Of course, this goes against Ferengi culture. It seems a great leap for Rom to take.

Shirmerman provided a little insight of something that may have motivated some of the plot. "Ironically, 'Bar Association' as I said, is also about unionism," noted Shirmerman. "I also thought it was a little bit of the producer-writers getting back at me, because they know, that I sit on the Union Board of the Screen Actors Guild, and I am very much pro-union. I'm very much an advocate of getting, protecting, not only my membership but of any union membership, and so it was sort of a little bit of a twist that I had to play management, and got a little of my own back."

Quark and Rom next appeared together in "Body Parts," which was just about to start filming when this interview took place. Shirmerman related, "We started rehearsal yesterday here at the house for 'Body Parts.' They're building up Rom's character, making him more in his own right. The great thing about that is, in the best kind of drama, and comedy comes out of drama, the best kind of drama comes from conflict. The more Rom is capable of standing on his own two legs and putting up a fight, the more that's a conflict for Quark. The more of that, then I think the better of the relationship between the two of them. They're constantly making quantum leaps in the psychology of our relationship each time we get a major script.

"Max and I have gotten the script and we're trying to work out the beats, so we work on this relationship which is very important to us, this relationship between two brothers. We play upon the fact that we both have brothers, and we try to deal with each other. Comedy is a little bit more difficult than drama, it's a little easier to walk in on a set without any rehearsal and be very dramatic. So Max and I need a little time to find out where the comedy is."

In "Starship Down" Quark was stuck inside a room with an unhappy merchant, Minister Hanok, played by BABE's James Cromwell. Shirmerman thinks the episode shows an important side of Quark. "One of the things that Quark has always had is a great zest for life," said Shirmerman. "That's something that I found in the character early on, and I began to keep at the forefront of my performance. He may not always win, but he has a good time trying. I think the writers perceive that, and what a great way to express that, by doing it with the Hanok character. They [Quark and Hanok] were in great jeopardy, but Quark is pretty much always in jeopardy. He's learned to live with it and to love it, and was able to teach someone that zest for life. A lot of people out there, myself included, need to be taught that life is a great thing, and that we should



Quark with his personal fantasy, the Dabo girls in first season's "If Wishes Were Horses." His wildest dreams come true, courtesy of aliens from the Gamma quadrant.

enjoy it, and we should play with it, and we should sometimes risk it, because it makes you feel alive. Instead of living your life sort of dead inside, it's great to come alive every now and then and really feel like you're part of the universe."

Shirmerman does have a complaint about the way Quark is being presented. "I think that my great dissatisfaction with the character as it stands now, is that Quark has no ability to help solve problems for the station," said Shirmerman. "It's rare that any-

body ever needs Quark to do anything, and if he can't solve the problems, then he's really not necessary. Really that's what STAR TREK has become, it's about setting up a problem, and figuring out a way, a humane way, of dealing with that problem. So in that respect, I'm a little upset that Quark doesn't provide an attribute that is necessary to that problem solving process."

In the past Shirmerman has said that he wished Quark would be a little more threatening. "Originally that was my thought, that

home world. With the name of Mogh in ruin in the Klingon Empire, their lands taken by Gowron, Kurn has lost his honor and his place in Klingon society. Devastated, he begs Worf to end his life in a Klingon ritual killing ceremony (leave it to Klingons to have a ritual killing ceremony). Worf reluctantly agrees, and in a shocking scene stabs Kurn in the heart.

Beamed to the infirmary, Kurn is revived and healed by Bashir. Unable even to successfully end his own life with honor, Kurn falls into a deeper despair. Worf gets him a job with Odo in station security, hoping it will give him a reason for living, but Odo ultimately fires Kurn for having an unpredictable death wish. Meanwhile Klingon maneuvers near the station concern the senior staff. Taking the *Defiant*, they learn the Klingons have been planting cloaked mines to prevent Changeling ships from leaving the area.

Kurn and Worf work together to foil this illegal network of mines by sneaking aboard a Klingon ship and obtaining the codes of the mine locations. In a nice effects sequence, they destroy the mines. Kurn cannot overcome his despair at being a dishonored outcast, and Worf persuades Bashir to erase his memory and replace it with the identity of another Klingon. Worf is left with no family and no hope of returning to his homeworld.

"Once Worf came on the show, I felt one of the obvious stories to do was how this affects his brother," said Ron Moore. "I wrote that story and we broke it, then set it aside. We were going to pull it out later in the season when we felt the time was right. I knew I could get an interesting show of how 'Way of the Warrior' would affect the brother that we hadn't seen in a while. We played the Klingon thing with Worf for a long time. This gave us an opportunity to say, 'You ain't going home again.' We wiped that slate clean and stopped playing him so involved in the politics of the Empire."

Moore insisted the key to making the show work was deciding to have Worf actually attempt to kill his brother in act one. "The way we originally structured it he never does. He is always looking for a way out and never quite can do it. I was looking at it in a very straight ahead, obvious, kind of way and you as a viewer never think our hero is going to kill him so that threat doesn't hold much water. Then I thought what if he did it in act one and they barely save him? At least it tells you something about how serious this is and would shock you and propel the show into the following acts. So we went for it and it was ultimately a really good decision."

Another area of much discussion revolved around Bashir's willingness to erase Kurn's memory without so much as a moment of hesitation. This device not only comes from left field as a medical *deus ex machina*, but calls into question Bashir's high-minded ethics. "You noticed that we slid by that," said Moore. "We never really saw the scene where Worf asks him,

A Klingon ship—as seen on the *Defiant*'s viewscreen—disabled while secretly mining the edge of Bajoran space in "The Sons of Mogh."



Quark, up to his ears in Klingons in "The House of Quark," forced to marry Grilka (Mary Kay Adams) to defend her family's honor. Shimerman savors the acting challenge of crafting a comedic performance.

the Ferengi should be a threat to the station and the Federation," said Shimerman. "But certainly what's been happening in the scripts, especially this season, is that Quark has been fighting it tooth and nail, as he should, but he's becoming assimilated. The more he becomes assimilated, the less of a threat he is. I think when you live with a group of people, if you continue

to be a threat, then you're a fool. And I don't think Quark is a fool. He can be very funny, and he can do stupid things, but intrinsically I don't think he's a fool."

At least one time fourth season, Quark helped Odo with a problem in "Crossfire" as Odo comes to terms with his love for Major Kira. Shimerman noted, "What's happened from day one on DEEP SPACE NINE is that there's always been a special chemistry between Quark and Odo, and a friendship that was never allowed to speak its name. I think they finally began to give lip service at least to the fact that they are friends. They both need each other in a certain way. Quark didn't help solve the problem, but he was able to clarify the problem for Odo. And as the years go by, I think that chemistry that Rene and I have will continue to be one of the major points, pluses, of the show.

"My relationship with Max is one of the two greatest joys I have on the show. The other joy is working with Rene Auberjonois."

Does Shimerman feel like he can express the feelings he has about Quark and give input to the producers of the show? "Up until recently I would have said I have no input whatsoever," he said. "But I am beginning to find that I do have a little bit. It's a little

"I'm a little upset that Quark doesn't provide an attribute necessary to problem solving. It's rare that anybody needs Quark to do anything."

—Armin Shimerman—

tricky. I built a relationship with my producer-writers over the course of years of not interfering with their work, and they've been good about not interfering with mine." Shimerman said this with a laugh." He went on to add, "They have a great fear that the actors are going to come over to their building and complain about things, and demand certain things, and I have made a

point not to do that. I have certainly, once or twice a year, had lunch with the writer-producers, and spoken about my qualms about the character, and also about the things that I liked about the character. But recently I've been going over a little bit more, and I can't explain why, but they've just been a little bit more receptive. I like it. It's a two way street. I much prefer it. But we'll see whether that relationship continues in this way or gets better in the next couple years to come."

How many more years? Shimerman wished, "I hope it stays on for as long as my face can take all the makeup." □

In the fourth season's "Body Parts," Quark imagines the Ferengi version of Heaven, after being told he has only six days to live.



STAR TREK DEEP SPACE NINE

COMPLEX CARDASSIAN

Marc Alaimo on the acting challenge of giving new depth and direction to bad guy Gul Dukat.

By Anna L. Kaplan

During the fourth season of DEEP SPACE NINE, Gul Dukat, played by Marc Alaimo, changes from proud leader of the Cardassian military to a solitary terrorist with a half-Bajoran teenage daughter. His journey begins with "The Way of the Warrior," when the Cardassian government is overthrown by civilians. As the Klingons attack Cardassia, Dukat tries to save the new civilian leaders, requiring assistance from Captain Sisko and everyone on Deep Space Nine.

Soon afterwards, Dukat joins Major Kira in a search for a Cardassian ship carrying Bajoran prisoners which had disappeared six years previously. During this episode, aptly named "Indiscretion," Kira discovers that Dukat's Bajoran lover had been aboard the ship. Although Dukat finds her grave, he searches for their daughter who is still alive. He plans to kill her, to save his reputation, but Kira and the girl Ziyal change his mind, and he takes her back to Cardassia to an uncertain future. With this, Dukat makes the transition from an enemy to a much more complicated and interesting character, showing facets of his personality only hinted at previously.

Alaimo, speaking about "Indiscretion" says, "They hired a good friend of mine to write that script [Nicholas Corea]. This was a man I've known for 20-some years. He's written for me before. He said [to me], 'I'm writing a DS9 script.' I said, 'No kidding? Great. I do that show.' He said, 'It's for you.' As soon as he said that I felt good because he knew me, he knew what I was capable of doing as an actor. If a writer's go-



Marc Alaimo as Gul Dukat and Nana Visitor as Major Kira in "Return to Grace." Having lost everything, Dukat takes on the Klingons with Kira's help.

ing to write something for you, it's nice for them to know your emotional breadth. Sure enough, it turned out to be wonderful. He got so many things in there, and I was able to add on to that. Oftentimes writers don't really know what they've got until an actor comes along and shows them something they didn't even know was there. That's very exciting, and that happened."

Alaimo continued to talk about the complex Dukat, explaining, "Dukat seems pretty unpredictable. You never know quite if he's going to be aggressive, if he's going to be sensitive, if he's going to be passive, you never quite know which way he's going to go. That's what I love about him. Originally when first I started doing this, I could have taken a very one dimensional point of view about this character, and just played him, 'I'm going to rip your arms and legs off and

eat them, right in front of you.' I could have done that. It would have been easy. But I began to see little interesting things about him, to give him texture and some different colors, and something people could really relate to. It's all turned out very well. I think he's really turned into a very interesting character."

"Return to Grace" reveals even more about Dukat. Because he stands by his daughter, he loses everything, and is reduced to piloting a Cardassian freighter. Assigned to take Kira to a Cardassian-Bajoran conference, he finds the site has been attacked by Klingons, who have killed everyone. With Kira's reluctant help, Dukat strikes back and captures a Bird of Prey, regaining his military position. However, the Cardassian civilian government forbids further fighting, and Dukat decides to

take on the Klingons himself. Alaimo really liked both shows, "Indiscretion" and "Return to Grace." Noted Alaimo [Dukat] had so much to do, and so much to feel, so many transitions to make emotionally. Those two really defined him so much more." Alaimo countered some assumptions about Dukat, saying, "A lot of people assume that I am bad, that I am a heavy on the show, and I don't think so at all. If [Dukat] is pushed into the corner he can get real mean. That's part of his nature. That's true of all of us, as a matter of fact. We've all got that in us. Some people have it [to] different degrees. So Dukat's a fighter. But he's fair, he's sensitive, he's intelligent, he's reasonable."

The actor does not know what Dukat will do next, because he said the producers of the show do not communicate with him very

or Bashir's hesitation or anything. My internal reasoning was that once Worf explained the situation, and as Bashir truly believes this is another culture (they are not human and not Federation,) he could do it. That is how he internally rationalized it. I didn't want to play that scene in the show, because it wasn't [Bashir's] show and I didn't want to make a big moment with Bashir's decision. Now, you watch the episode and it's like, 'Welcome to Doctor Bashir's laboratory. I have Bariel in the back room and now I will erase your memory for a small fee.' Doctor Bashir: mad scientist."

"We're employer and employee."

—Rom

THE BAR ASSOCIATION

★★1/2

2/17/96. Production number: 488. Teleplay by Robert Hewitt Wolfe & Ira Steven Behr. Story by Barbara J. Lee and Jennifer A. Lee. Directed by LeVar Burton.

When Quark cuts his staff's pay due to low profits, Rom (Max Grodénchik) does the unthinkable and forms a union. Forbidden in the Ferengi capitalist culture, the act is debated by the wait staff who fear they will be arrested, or worse, stripped of their assets. Quark laughs off the notion—Ferengi never strike—beside, he has rigged the bar with holographic replications of himself to serve as waiters (in some very cleverly staged effects shots by director Burton and visual effects supervisor Glenn Neufeld). Rom sticks to his guns, however, and after the strike leads to a brawl (in which Worf and O'Brien end up in the brig,) Sisko demands Quark settle the strike.

"Bar Association" comes off as an amiable enough Ferengi episode with Rom ultimately leaving Quark to become a technician on the station. The show also benefits from a nice B-story involving Worf's growing frustration with the disorderly life aboard the ramshackle DS9. Ultimately, the surly Klingon opts to live in the spartan, but controllable accommodations on the *Defiant*, a development Michael Dorn supported enthusiastically.

Oddly enough, for a franchise that prides itself on action and fist fights, the episode includes two off-screen bar brawls. "We started to do it, then we just felt we didn't need a fight. I just wanted to see Worf, O'Brien and Bashir standing in a row in front of Sisko. That's the part of it that interested me," said Ira Behr. "It was more dramatic. We chose to just jump from O'Brien convinced he was going to stop Worf from making a mistake, to the repercussion of that. We certainly have had enough action this year."



When his staff and his brother go on strike, Quark is forced to use holographic replicas of himself to keep his bar open in "Bar Association."

"I'm just getting used to being a religious icon."

—Sisko

ACCESSION

★★★

2/24/96. Production number: 489. Written by Jane Espenson. Directed by Les Landau

When a legendary Bajoran is suddenly spit out



Kira and Dukat share a moment in "Return to Grace." If Kira could ever get past their history, Dukat could get interested in a relationship, Alaimo speculated on his character.

much. He noted, "You know, I haven't heard a word from them since 'Return to Grace.' I haven't seen Rick Berman in my four years." Alaimo speculated about what might happen, saying, "I think the Cardassians and Klingons are really going to confront each other. I would imagine Dukat is going to be at the forefront of that, with his own ship." Alaimo finished, laughing and saying, "Of course."

Alaimo also commented on Dukat's ongoing interest in Kira, explaining, "The first time I ever saw any reaction from her was when I took over an attack strategy from Sisko. We were on a ship and I said, 'I'll handle this,' and I did it, and she was really taken aback because it was very successful. We exchanged a look. I think Dukat has kind of always wanted to flirt with her. Because of their history, that's pretty far-fetched. If she can ever get past that," he speculated that Dukat would be very interested in a relationship with Kira.

Marc Alaimo brings a strong theater background to the role of Gul Dukat, like many other of the actors on DEEP SPACE NINE. "I wasn't born in New York, but I spent seven years there, struggling, actually," he said. "I did three years of soap opera, and then I would do repertory theaters, professional rep theaters across the country. In those days, there used to be a nucleus company of actors, say anywhere from 8 to 12, and then they'd fill in other parts with like locals and apprentices. I maintained a base in New York for seven years. I miss it. When I started out to be an actor, to think in terms of movies and television was verboten. We

"You don't know if Dukat is going to be aggressive, sensitive, passive, which way he's going. That's what I love about him."

—Marc Alaimo—

looked down our nose at it. We were serious actors, artists, artistes. So all we did was Shakespeare, and Moliere, and Ianesco, and Clifford Odets, Tennessee Williams, Arthur Miller. We did the best writers in the world. When you give life to those people, it's downhill from there when you get into television, except DEEP SPACE [NINE].

"I do want to say that's one of the things I love about doing [Dukat] is that I get to use the language, and deal with really mature topics. They deal in wonderful, wonderful subjects on the show. They deal in racism, they deal in love, sex, bigotry and hatred. All these things that we are dealing with every day, they deal with [more] objectively in space. [When] you see aliens reacting to each other, it doesn't really affect us personally, and yet the lesson is still there. I like that. I love using the language, and they're good writers.

"The theater I've always thought of it as a much more artistic endeavor, especially

Alaimo as Gul Dukat, surveying the glory of the capitol of the Cardassian homeworld in second season's courtroom show "Tribunal."



for the actor, because once you start, you don't stop. You start at the beginning, you have a middle, you have an end, and that's the way you go, in sequence. You've got to fill up those two and a half or three hours. It's not that way in film. You shoot it until you get it right. What I like about DEEP SPACE, is that so many of these people come from trained backgrounds [with] great foundations."

During the last 15 to 20 years, Alaimo has appeared in many movie and television shows. "I'm fed up with the heavies on episodic television," he said. "I did a lot of those. At one point I just chose not to do them on episodic anymore. Because I did all that STARKY AND HUTCH stuff. I was always the heavy, and I always got killed. So I'm at a much more mature point in my life. I'd like to do a good character, do good film or TV, MOW's [Movies-of-the-week], and theater of course. That's my first love. You just can't make a living at it."

Alaimo earned the distinction of being the second actor to play three different aliens on STAR TREK, with Mark Lenard being the first. He played an Antican in THE NEXT GENERATION's first season, "Lonely Among Us," and the Romulan T-Bok in "The Neutral Zone." In "The Wounded," which introduced the Cardassians, he played Gul Macet. Alaimo finally played a human, the gambler Frederick La Rouque in "Time's Arrow."

The actor laughed and noted, "I think I should get some sort of award. You could never recognize me, until the Gambler. Outside of that you could never recognize me, and they just kept calling me back, because I did justice to the parts. It was okay, except I was a visitor. I was a guest. I didn't ever feel like I belonged. I feel more part of the family on DEEP SPACE even though I'm not there every week. I think I have contributed a great deal to the show, and that's good."

Fans around the world show great interest in Gul Dukat and Alaimo. His fan club operates out of New Zealand. Alaimo talked about the fans, saying, "I had all the misconceptions that everybody has. Someone did an interview about this, and I mentioned that I had thought that the fans were some weird little people with antennae, people who never left their television. But it's not that way at all. I've really enjoyed the people. They are very loyal, dedicated people who are into TREK, and they've been very kind to me. We all want to be liked, and I know that this character is liked. I get it from them. It's the first time it's ever happened to me. So I really enjoy the interaction with the people at conventions. They just have a love of this thing. There are doctors, and there are lawyers out there, and there are all sorts of people. There are people who work at NASA who are very into these shows. They're regular people."

One of the difficulties with playing a Cardassian is the makeup. Alaimo explains,



Alaimo as Dukat, a once-hissable villain who has been given more complex shadings fourth season.

"Dukat is hard to schedule, because I put in long hours. I've had to be there at two o'clock in the morning, in the beginning. Now they've got [the makeup] down to one and a half, two hours. [It was] three and a half. In the beginning, I remember being at the studio at two o'clock in the morning. Nobody's there. I liked that though. A studio at that time of day is really very mysterious. It's like a theater with a work light on, very spooky. I had to be there so early to be on the set when they started shooting, at six or seven. They were worried about whether or not the makeup was going to work. It used to be a scheduling problem with Dukat, because they have to give ac-

tors twelve hour turnarounds [twelve hours off]. They couldn't do it with me oftentimes because of the makeup."

Alaimo speculated about the producers of DEEP SPACE NINE, "I guess it's not strange that they don't want to let me know I have power. They know that the fans like Dukat. They're well aware of it. There's all sorts of fan mail coming in. So they've got to know that he's a very well-liked character. But they don't want to give me that satisfaction, because then in negotiations it would give me power, I suppose." Alaimo wishes they would, "At least, let me know that they appreciate my work. Actors need that. I've always needed that." □

STAR TREK DEEP SPACE NINE

FERENGI SECOND FIDDLE

Emerging from Quark's shadow, Max Grodénchik's Rom marches to the beat of a different drummer.

By Anna L. Kaplan

Picture the Promenade of DEEP SPACE NINE, with the proprietor of the bar looking suspiciously like Rom instead of Quark. It almost happened, and not because Quark departed this life, leaving the bar to his brother. Both Armin Shimerman (Quark) and Max Grodénchik (Rom) had previously played Ferengi on THE NEXT GENERATION. As Grodénchik tells the story, "When they were casting DEEP SPACE NINE, they knew they wanted a Ferengi to be one of the regular characters. I think they called in everyone who ever played a Ferengi. They called me in, and they called Armin obviously. When it was coming down to the end of the casting process they called me in again. I was pretty nervous and didn't think I read very well. I went out to the Gower steps [at Paramount] and sat there and sulked. A few minutes later, Armin, who I didn't know at all, came out and said, 'It was between me and you.' I said, 'How do you know that?' I thought he was the cousin of the producer, or he had special inside information, so he would probably get the part. He said, 'We were the only two short people in the room.' That's how I got introduced to the wisdom of Armin Shimerman."

Grodénchik continued, "We talked for a long time about how we would play the role of Quark, and how we felt about Ferengi. He was one of the first Ferengi from the very first Ferengi episode ['The Last Outpost']. We talked about the role of Nog, and the role of Nog's father, although he was nameless at that point. We both said we'd be happy with the role of the father, if such a thing came to be. I think he remembered that when they were looking for a father. He says he got me the job." When asked if he really believes Shimerman did, Grodénchik answered in true Ferengi fashion, "I don't know for sure, but I still pay him 10% commission."



Max Grodénchik, the diminutive actor who plays Rom, Quark's put-upon Ferengi brother. Rom quit Quark's bar during fourth season.

When Grodénchik (pronounced grow-DEN-chick) first auditioned for THE NEXT GENERATION back in 1990, he did not know anything about the Ferengi. He remembered, "I went to my roommate, who happened to be a science fiction fan, and he knew about them. He imitated the early Ferengi, and explained what the Ferengi were, how they were 24th-century capitalists, and all they cared about was making a buck. But his imitation seemed a little too outrageous to me. I called my brother long distance—he was the only other science fiction fan I could think of—and I said, 'My roommate is saying all this outrageous stuff about Ferengi. Does it make any sense?' He said, 'That's exactly right. They represent pure profit motive and they are definitely outrageous.' When I went in to read, I said, 'I have no idea what a Ferengi is. But this is what my brother and my roommate say a Ferengi is.' When I was done one of the producers said, 'Tell your brother and roommate we may have jobs for them.'

That's how I know I did all right. They called me within a couple of hours and told me I had the part."

Grodénchik did not know about the makeup, but said, "I wanted to work so badly, I was a young, struggling actor, and I didn't care."

As Sovak in "Captain's Holiday" he tried to steal the superweapon Tox Uthat, but was prevented from doing so by Captain Picard (Patrick Stewart). This was Grodénchik's introduction to a STAR TREK production. He remembered, "It was different from any other show that I'd ever worked on. My very first day there, Patrick Stewart came up to me, shook my hand and said, 'If you need anything, don't hesitate to come to me and I'll try to see that you get it.' That just doesn't happen. Stars don't come up to guest actors and welcome them in that way. But I found that kind of sensibility to be in just about everybody who works in any capacity on the show." Later, in 1992, he played the thieving Ferengi, Par Lenor in "The Perfect Mate."

Although Grodénchik lost the role of Quark, he appeared in the pilot of DEEP SPACE NINE as the Ferengi "pit boss" in Quark's bar. It soon became apparent that Nog would need a father, and by the time of the third episode, "A Man Alone" aired, Grodénchik played the role of Rom. As the seasons went by, viewers learned more about Rom, his family, and the Ferengi in general. During the four seasons of DEEP SPACE NINE, the character of Rom has changed, as has the role of his son Nog. Grodénchik has enjoyed each of his episodes in some way, saying, "It's kind of like having children. You don't have a favorite. Each one is special and teaches you something."

The actor, who seems to feel great affection for Rom, discussed Rom's development as he reviewed some of the episodes. He described Rom in "A Man Alone" saying, "He was still kind of the pit boss, going around



Grodénchik as Rom, leading a union strike against working conditions in Quark's bar in "Bar Association." Grodénchik said he worried about working alone in the episode, without Armin Shimerman (Quark).

from table to table, overseeing the gambling. Keiko [O'Brien] comes and says, 'I want you to send your son to school.' Rom was very Ferengi back then. He said, 'We don't believe in school. We throw our kids right into the marketplace, where they must learn by their wits, and that teaches them all they need to know.' But Keiko has planted a seed that sets Rom to thinking about education. Rom is not happy with his life, and doesn't want his son to have the same life. He wants something better for his son, and maybe an education is Nog's way out. So when Rom takes Nog to school in the end, it's the beginning of that journey that continues through Nog going to the Academy."

In "The Nagus" and "Rules of Acquisition" Grodénchik worked with Wallace Shawn, who played the Grand Nagus, the head of all Ferengi. During "Rules of Acquisition" Rom continued to question Ferengi values. Grodénchik noted, "We see Rom uncomfortable with being a Ferengi. Some Ferengi notions just seem wrong to him. The episode 'Rules of Acquisition' I think is the one where he returns a woman's purse at the very beginning. Quark says, 'What is the first rule of acquisition?' Rom recites, 'Once you have their money, never give it back.' Rom knows the words but they make no sense to him. The natural thing for him to do is return the purse, which of course incurs Quark's wrath. And this is the heart of Rom's dilemma: trying to earn his brother's respect while knowing their values have been diverging."

"In 'Heart of Stone' you have Quark, Rom and Nog around the replicator. Rom is trying to fix the replicator. Quark is yelling at him to fix it faster and Nog is witnessing all this. You can see Rom pained that his son has to witness his humiliation. Rom is ashamed of himself for letting Quark berate him, so much so that he has to excuse himself. He can't stand being in front of his son this way, and he knows he doesn't want his

son to follow in his footsteps. Later in the episode we learn that Nog has decided to go to Starfleet Academy, and Rom is all for it, standing up to Quark for the first time, to protect his son."

Two difficult episodes for Grodénchik were the third season's "Prophet Motive" and "Family Business." The first brought back the Grand Nagus, while the second gave viewers a look at life on Ferenginar with Rom and Quark's mother. Grodénchik noted, "It seems like they were done back-to-back, both directed by Rene [Auberjonois]. I think Rene needs to do one more big Ferengi episode so he'll have a trilogy. It was great working with Rene because I have such respect for him as an actor. 'Family Business' was the tougher of the two. 'Prophet Motive' is a comedy, but 'Family Business' is more of a drama. I think I felt greater responsibility to the drama, to get it right, and that's what was tough about it."

Up until the fourth season of DEEP SPACE NINE, Grodénchik's favorite Rom episode was "Facets," during which Quark tries to sabotage Nog's entrance exam for Starfleet Academy. But during the fourth season both Nog and Rom come into their own. First the three Ferengi go to Earth taking Nog to the Academy, but they arrive at the wrong time, in fact, the wrong century. For pure story, "Little Green Men" is Grodénchik's favorite Ferengi episode. Many viewers would agree. Rom shows he knows his way around a ship, and how to react to an emergency, delivering a great quantity of technobabble with authority. "It is tough to say that stuff unless you understand what you're talking about to some degree," said Grodénchik. "I actually spoke to our science advisor, Andre Bormanis, so that I'd understand what was going on, so that Rom wouldn't be as dumb as he looks." Later in the James Bond parody, "Our Man Bashir," Rom displays more of his technical know-how. The actor said, "I loved the fact

of the wormhole after more than 200 years, the locals believe they may have chosen the wrong Emissary in Sisko. Richard Libertini guest stars as the long-lost Bajoran poet Akorem Laan. Sisko, faced with a genuine Bajoran legend (and never really comfortable with his role as a religious icon to Bajorans,) is only too happy to give up the title of Emissary to Laan. It's only after Laan starts instituting some outmoded Bajoran customs, and Kai Opaka (Camille Saviola) appears before Sisko in a curious vision, that the Captain begins to wonder if he made the right choice.

"It was an important show for the franchise. We all knew as soon as we heard it that there was something really cool about this idea," said Rene Echevarria, who performed an uncredited rewrite of Jane Espenson's script. "All she pitched was Sisko is confronted with someone who claims to be the Emissary. Jane is a working writer, has done sit-coms and a lot of other things, but the arc wasn't quite right the way we broke it for her. Because of the time we couldn't give her another pass, and I did a lot of work on it. It was another [director] Les Landau show. He's really good with actors and a really good stylist."

Echevarria's deft touch is particularly evident in the way information is conveyed through short, economical scenes, often avoiding heavy dialogue when a look or glance is enough to convey a character's thinking. "The small moments—the scene where Kira claps for the end of [Laan's] speech—she sold that. I was quite vague, but she played that gorgeously. She hesitated and then applauded, because she felt she had to."

"It was an interesting idea and a different type of show," said Ira Behr. "If it was true that Paramount had strong feelings about the direction of DS9 and if we really did do everything just to please Viacom and Paramount then we never would have done that show. Bajor and spiritual and religious matters—supposedly that's not why people tune in to watch TV. We did that show and didn't hear a peep from anyone. That was tough show. There was a lot of work done on that show by everyone. It was definitely Rene's, but it had to be looked at very closely to get it right."

"Accession" is an increasingly rare revisit to Sisko's seminal role in Bajoran prophecy, as established in the DS9 pilot. Here we learn more about his discomfort with the burden of being a religious icon and more about Bajoran culture. It seems prior to Cardassian occupation, the highly developed culture was organized into D'jarras, or castes, in which an individual's family name determined their occupation and rank in society. Kira, humorously enough, is supposed to be an artist and, at the new Emissary's direction, resigns her commission, if reluctantly. Ultimately, Sisko finds the moxie to challenge Laan's claim to the Emissary title and both men return to the wormhole to let the prophets decide the issue. The B-story involves Chief O'Brien's transition away from bachelor life as his wife Keiko (Rosalind Chao) and daughter Molly (Hana Hatae) return to the station.

Committed to serving the Emissary, Kira is torn between her loyalty to Sisko and Akorem Laan's (Richard Libertini) "Ascension" to the title.



"Care to step onto my battlefield?"

—Sisko

RULES OF ENGAGEMENT

★★★★

4/07/96. Production number: 490. Teleplay by Ronald D. Moore. Story by Bradley Thompson & David Weddle. Directed by LeVar Burton.

When Worf accidentally destroys a Klingon passenger vessel during a heated battle, the Klingon Empire demands his extradition to face trial on the home world. The crafty Klingon prosecutor, Ck'Pok (Ron Canada), squares off against Captain Sisko, who acts as Worf's defender. Told in a unique flashback structure, in which the characters talk straight to the camera as the events unfold around them, the events are viewed from several perspectives, none of them encouraging for Worf's defense.

I suppose at some point or other, every STAR TREK character will be put on trial. Worf has already had one such episode in TNG, and this season Captain Janeway placed Q on trial in VOYAGER's "Deathwish" episode and Odo is found guilty in an off-screen trial in the season closer "Broken Link." Ron Moore's effective use of the unique first-person flashback device lifts "Rules of Engagement" way above the talky, plodding tempo of most trial shows. "That [device] came up in the break session," said Moore. "We were originally going to structure the show as it is now; a court room drama with flashbacks taking place in the same spots as they are in the episode, and there was a sense in the room that it still wasn't a fresh enough approach. It was a very traditional way of telling the story. It was Ira's idea to take this device, where the characters would break the fourth wall and talk to the camera."

The device is exploited to great effect as the narrative takes on a frequently humorous plasticity, particularly where Quark struggles to remember his part of the story and keeps changing the characters involved. In another instance, O'Brien had to envision what he would have done in the same situation and we see him struggle with the decision from the command chair of the *Defiant*. As the episode ran long, some sequences had to be shortened or cut completely. One scene that did not make it to the final cut involved Major Kira defending Worf's actions, and the prosecutor pointedly remarking that Kira, as a resistance fighter, was involved in the bombing of a administration building that resulted in civilian deaths.

Of course, Sisko uncovers that the destroyed transport was a Klingon plot to discredit Worf and the Federation. Although no civilians were actually killed, Sisko gives Worf a stern reprimand for firing on the decloaking ship without identifying it first. Once again, STAR TREK's favorite pit bull has tripped up. "We wanted to put him in a difficult spot," continued Moore. "We went through the episode 'Sons of Mogh' where his character comes to the

Worf's trial shows he fired upon a decloaking Bird of Prey in battle, before identifying it, breaking the Federation's "Rules of Engagement."



that Rom saves the day in 'Our Man Bashir.' I loved the way they made all the circuitry really sloppy, so it looked like Rom would have built the thing in his own peculiar way."

Rom's growing self-confidence and independent thinking blossom in fourth season's "Bar Association." Rom finally quits the bar, after showing Quark and himself how much he has changed. But at first, Grodénchik thought the character of Rom might be a little too independent. "Rom didn't seem quite like the Rom I knew. I had questions about it, and I sought out our executive producer Ira Behr, who happened to be meeting with our director, LeVar Burton. Together, they explained what they were shooting for with Rom. It was great to be able to go in and talk to them prior to filming. In the episode, Rom is putting up a bold front but deep down he can't be that sure of himself. It kind of paralleled my actor's instinct of wanting to really chew the

scenery with some of those speeches, but having internal doubts as to whether that 'scenery chewing' was really Rom. Plus I was also struggling with the idea, 'Rom is leaving the bar. Maybe I'll never be back on the show.' I think if anything it just added to what I was going through."

In addition, Grodénchik worried about working alone, without Armin Shimerman. "The person I'm closest to is Armin, because we work together so much," said Grodénchik. "He's the person I talk to the most. I don't feel any sense of insecurity from him whatsoever. That's part of why I look up to in Armin, because I'm a very insecure person. I think that's why we are Rom and Quark," he said, laughing.

"That is what made doing 'Bar Association' difficult. There was more of Rom alone without Quark in that episode than there ever has been before. In fact, there was one day when he wasn't going to be there at all, and I said, 'How am I going to get through tomorrow without you?' He said, 'Don't worry. You'll get through it.' At the end of the day he left me a message which said, 'See? You got through it.'"

In the episode, Rom forms a union of bar

“When I read ‘Bar Association,’ I cried. I thought I’m no longer on the show.’ They said not to worry, which made me worry even more.”

—Max Grodénchik—



Grodénchik as Rom, the unexpected leader in "Bar Association," standing up to Quark, his Ferengi brother.

employees in an attempt to receive fair treatment from Quark. Of course, the Ferengi Commerce Authority sends a Liquidator to take care of the threat to Ferengi culture "by any means necessary." Since neither Rom nor Quark will give in, the Liquidator makes an example of Quark by having him beat up. After that, Quark agrees to all of the union's demands, on the condition that Rom disband the union to get rid of the FCA. Finally, as Grodénchik explained, "Rom leaves the bar, because he realizes he doesn't really belong working for his brother. He's not growing by working for his brother. When it comes to business, as Quark has said, they are employer and employee. He's never going to get past that unless he leaves. So he does. He gets a job on a Bajoran maintenance crew. Quark is at the bar, and Rom comes in to tell him that he is leaving. Quark says, 'I'm going to miss you.' And Rom says, 'No you won't. I'll

be here all the time, only I'll be a paying customer.' That's how it ends."

Of course the change worried Grodénchik. "When I read [the episode] I cried," said Grodénchik. "I thought, 'I'm no longer on the show. When am I going to be back?' Steve Oster, our producer, said, 'I don't want you to worry that he won't be back because of this.' They said not to worry, which made me worry even more." While Grodénchik does believe that the writers have followed through with his character's development, as well as Nog's, he noted, "You never know from show to show what is going to happen."

One thing that has changed for the better is the Ferengi makeup, which Grodénchik called, "joyous agony." He explained, "They've cut down the makeup time. It started out at three hours. We've been getting more of the same people working on us, and that's been very helpful. The makeup artists there have done so many Ferengi, Cardassians, Bajorans, and Klingons that they've gotten a lot faster at it. So around the time of 'Family Business' we cut it down to two and a half hours. This season it became two hours. Once in



Max Grodénchik, with Armin Shimerman as Quark, the acting godfather who informally directs Ferengi dramatics for the show, in first season's "Vortex," facing fugitives from the Gamma Quadrant.

the first season they gave me the wrong call time, and they had to get me ready as soon as possible. Two people worked on me and got me done in 51 minutes. I came in the next day and I said, 'If two of you can do me in 51 minutes, three of you could probably do me in 12 minutes. If four people worked on me it would probably be minus 6 minutes.' We'd actually save time, we would make time," Grodénchik said, laughing. He described the makeup of the Grand Nagus, noting, "Wallace has to endure a grueling makeup process, yet he manages to be upbeat on the set, and that's very inspiring to me. How can I complain about my makeup when I know what Wallace goes through?"

Grodénchik has a fan club called "Rom's Bar" which may have to change its name. He enjoys interacting with fans by mail, and in person at STAR TREK conventions. "I've learned through talking to fans that every fan is different," said Grodénchik. "There are as many different types of fans as there are fans. That's been one of the nicest things about meeting them. I've done maybe a dozen to fifteen conventions over the last couple of years. That's fantastic. You come in and you're treated like a movie star. You know what's good about it? People invite me into their homes. Whereas, in my real life, nobody would ever come up to me and say, 'I'd like you to meet my father,' or 'I'd like you to meet my sister.' I get access to people in ways that I don't as a normal human being. It's lovely.

"I get to find out a lot about the show. I was at a convention in England. I was talking to fans in the lobby of the hotel, and I said to them, 'I'm a very big THE NEXT GENERATION fan. I like the writing, and the production values, and the acting, but I don't get this thing about the future. What is it that's so important to you?' There was a teacher [there] and she said, 'I teach the

handicapped. Do you know what message it sends to them when they see the chief engineer of the ship is blind? The fact that the show concentrates on not what you can't do, but on what you can do, and the world will someday be that way? It sends such an incredible message of hope to them. That's what we see in the future.' That taught me something. I get letters from fans saying, 'I'm very glad you're a single father on the show.' I never thought about that. Sisko is a single parent. But this letter was written to me. I had thought single parents would identify with Sisko, but that's just not the case."

Grodénchik likes to consider the character of Rom in the greater scheme of things. "I always thought that the Ferengi on the show are the closest thing to 20th-century human beings, because they are greedy," he said. "I think that if that's true, then Rom represents the 20th-century human being who's trying to overcome that, trying to struggle with that, knowing that something is wrong somewhere and trying to make it right. He's a wonderful guy. It's a struggle. I don't know if I can be so bold, but it's all our struggles, trying to do the right thing.

"People talk to me and they say, 'Are you sorry you didn't get the role of Quark?' The truth is, I'd like Armin's money, but it couldn't have worked out better, because I would have been a basket case if I had the leading role in the series at that time. I've learned so much from him, being a recurring character who gets to work with him all the time. Now if he wants to leave, it would be interesting," Grodénchik said, laughing.

Asked about his future plans and aspirations, Grodénchik noted, still laughing, "I wish I had something profound to say. I want to bring peace to mankind. I want to get a fat substitute that's absolutely 100% safe. I'm very happy to be on the show. [I want] to be the best Ferengi I can." □

realization that the Klingon Empire is not where it is at for him. 'I'm not going back so all I've got left is this.' and he holds up his com-badge. This episode was, 'Wait a minute, now I'm screwing this up too.' I kind of wanted to leave the character in a place where he is at a loss, where the station is the only place where he is welcome and where he is not screwing up. I don't know where it is going to go and we haven't thought it through yet. It seemed interesting to take shots at Worf from different directions than we did on THE NEXT GENERATION."

"The O'Brien that was your friend died in that cell."
—O'Brien to Bashir

HARD TIME

★★★★

4/14/96 Production number: 491. Teleplay by Robert Hewitt Wolfe. Story by Daniel Keys Moran & Lynn Baker. Directed by Alexander Singer.

When Chief O'Brien commits a crime on an alien planet, artificial memories of a horrific 20-year incarceration are implanted in his brain. Though only days have passed since he left DS9, he now carries with him the memories of a hardened convict. This compelling premise by Daniel Keys Moran and Lynn Baker has been executed with great detail and insight by Robert Hewitt Wolfe. As O'Brien re-adjusts to his old life, to his friends, and to his family, he is tormented by the artificial memories of how his humanity was stripped from him year by year. "Hard Time" is not just an intriguing science fiction premise, it is also one of DS9's strongest character stories. No punches are pulled. There is no miracle cure.

"That [story] was pitched to me in the very first season of DS9 and it got turned down," said Wolfe. "I've been hanging on to it and once every six months I'd say, 'Why don't we do this show?' Finally, I said it at the right time. maybe it just needed to be a show for later when we knew the character better. If I wanted to come up with a good intellectual reason why we didn't do the show earlier that would be why. I always felt the show was worth doing. I kept hammering at people until we did it."

Wolfe, whose wife is a psychotherapist, drew upon the information he picked up while helping her study for her board examinations. In a departure from the original story pitch, he brought the story to a climax when O'Brien considers suicide, a matter of some discussion among the staff. "It wasn't how it was pitched originally but as we were developing the story I think I made a decision to go that way with it at the story level," he said. The episode also required some tact in explaining away Bashir's inability to erase the false memories, particularly as it comes on the heels of "Sons of Mogh" in which Bashir erases Kurn's memory. "They were two totally different procedures and, hopefully, we can get away with that. One was Starfleet

In one of the series' best episodes, O'Brien, feeling he hasn't seen DS9 in over 20 years, views the station while returning from serving "Hard Time."



STAR TREK DEEP SPACE NINE

CLASSIC KLINGON

John Colicos on bridging Trek's generation gap, reprising his role as Commander Kor on DS9.

By Anna
L. Kaplan

The legendary Klingon Commander Kor returned to DEEP SPACE NINE fourth season to embark on an adventure with Lieutenant Commander Worf and Jadzia Dax. In the episode "The Sword of Kahless," the three undertake a quest for the weapon of a mythical Klingon hero, ostensibly to return it to the Klingon Empire where it will revive the glory of the past. Along the way, both Worf and Kor learn something about themselves, and have to face their own weaknesses and avarice.

Commander Kor, played by John Colicos, first appeared in 1967 on the original STAR TREK series, in an episode called "Errand of Mercy" which introduced the Klingon people. Colicos, a well-known stage actor, also made many guest appearances on such television shows as MISSION IMPOSSIBLE and HAWAII 5-0. He went on to play Baltar, the villain of BATTLESTAR GALACTICA, and could also be seen in movies, from ANNE OF THE THOUSAND DAYS to THE POSTMAN ALWAYS RINGS TWICE. But for STAR TREK fans, he will always be Commander Kor, the King of Klingons.

Colicos became aware of his popularity with fans at a 25th anniversary STAR TREK convention, where he was remembered and cheered, to his surprise. But a far bigger surprise awaited him. During the second season of DEEP SPACE NINE, producers contacted him to reprise the role of Kor. His first reaction? "I was ab-



Colicos returned to DS9 in its fourth season as Kor (l), with Dax (Terry Ferrell) and Worf (Michael Dorn), embarking on a quest to claim the legendary Klingon "Sword of Kahless."

solutely flabbergasted," he said. Once recovered from the surprise, the actor wanted to know about his character, asking, "Is he the same character?" When he was told no, he then responded, "I'd like to read a script first."

"The script was in the process of being written, so I got it chapter by chapter. At first I started to turn it down. They made him into a buffoon. [Kor] was a great military genius, a worthy opponent. Now he's just an alcoholic slob, belching and barfing and carting girls around on each arm. So I said, 'I don't think I'm interested in this.' I had a long talk with Michael Piller, and he said, 'He starts out very much like Falstaff, but we're going to enoble him as it goes along, so that he does put aside all his wicked ways and becomes a hero again.' So I said, 'Well if that's the way it's going to go,' and accepted the role. The final teleplay as written by Peter Allan Fields did allow Kor some moments of heroism.

"When the script was finally written it did have that kind of propensity [for heroics] and I pushed it as far as it could go," said Colicos, who had to get used to the idea of the new Klingon makeup.

Colicos said he helped create the much more simple Klingon appearance in the original series. "It's a far stretch of the imagination to go from one to the other," he said. "Nobody has sufficiently explained [the change]." It may have left some viewers a little confused.

Colicos described his casting in the role of Kor in the classic series. "I used to

do a lot of guest villains on television," he explained. "I was living in New York City at the time. I got a call from my agent who said, 'Would you like to do STAR TREK,' and I said, 'Send me a script,' and the script was sent to me. I got on the plane and read the script and learned the lines on the plane. When I read it I found that it was a very in-

Colicos, shaping Kor's DS9 persona in terms of Shakespeare's Falstaff, claiming the "Sword of Kahless" with Worf, but failing to wield it well.





Colicos as Kor (right), William Campbell as Koloth (left) and Michael Ansara as Kang are joined by Dax (Terry Farrell) to settle a blood score in second season's "Blood Oath."

teresting character."

Colicos received quite a surprise, though when he arrived on the set. "I did not know what a Klingon looked like and I hadn't followed the show really," he said. "I tried to figure it out, so I said [to myself] well, they'll know when I get there, that's what they're in the business for. I arrived at the makeup department and they said 'Oh, you're playing Kor. He's a Klingon. What does a Klingon look like?' I said, 'You don't know either?' So we sat down and I said, 'The script seems to indicate that it's the cold war extended, between Russia and the United States, into the future. Why not combine everything and make me look like a futuristic Genghis Khan? Make me a little touch of Fu Man Chu, and a little touch of Slavic Russian, and a little touch of everything. Lo and behold, the Klingon look was born."

"In "Blood Oath" three Klingons from the original STAR TREK series are united on screen, all older and very much changed in appearance. Along with Colicos, Michael Ansara reprised his role as Kang, who first appeared in "The Day of the Dove" during STAR TREK's third season. William Campbell played Koloth again, a Klingon from "The Trouble With Tribbles." The episode reveals that Curzon Dax had been godfather to Kang's son, so Jadzia Dax (Terry Farrell) joins the three in their search for revenge on an alien who killed their children. Two of the three Klingons die during the final battle. At the beginning, Colicos recalled, "They did not know if they were going to kill us all off or whether they would keep one alive. I said, 'I think you should keep one alive and I think it should be me, just in case you ever decide you want to bring him back again.' They did decide to keep the Commander Kor character alive."

Colicos so enjoyed doing "Blood Oath" that he hoped to play Kor once more.

Despite his initial reservations, Colicos seems to feel now that fans like the new Kor. During the original series, he was, as Colicos stated, "Pure steel." He described the DEEP SPACE NINE Kor, saying: "I suppose having those foibles and everything seems to have endeared the character to a lot of people, because the fan mail seems to suggest that he's a very beloved Klingon, a kind of teddy bear character, who is all sound and fury, but underneath is a marshmallow."

Sometime later, while doing a STAR TREK cruise, Colicos heard talk about Kor. "There was a rumor going around that I might be coming back again," said Colicos. "Then suddenly the script arrived, and I thought it was a marvelous script." "The Sword of Kahless," teleplay by Hans Beimler (story by Richard Danus) brings Kor to DEEP SPACE NINE with a cloth alleged to have held the Bat'leth of the legendary Klingon who first united the Empire. Dax confirms the cloth's authenticity, as well as introduces Worf (Michael Dorn) to Kor, and the three travel to the planet where the cloth was discovered. They do find the sword, but both Worf and Kor begin to believe that only one of them should keep it and reunite the Klingons himself. After watching their personalities disintegrate as they fight, Dax finally takes the Bat'leth from them and convinces Kor and Worf to leave it for someone else to recover. Colicos liked the story very much.

"It had nice mythic qualities to it," said Colicos. "A touch of the search for the Holy Grail, and the Shroud of Turin, not to mention Indiana Jones and RAIDERS OF THE LOST ARK. It had a little touch of everything, all on a rather high mythic level, which is the kind of direction I like to

working with their own technology, and the other encounter is in this alien technology they've never seen before. I always think it's better to say they can't do something than they can, because then it's not a precedent and you don't have to worry about it. It just happened that we had two shows dealing with memory."

"The collar stays until every rebel on Tarak Nor lies dead at my feet."

—Worf

SHATTERED MIRROR

★★★★

4/21/96. Production number: 492. Written by Ira Steven Behr & Hans Beimler. Directed by James L. Conway.

Following an inventively told courtroom drama, and a compelling sci-fi character study comes a rip-roaring adventure yarn as Sisko follows his son into a war-torn alternate universe where Jake has been lured by the living counterpart of his late mother (Felicia Bell). In this season's installment of the alternate universe melodrama, Sisko discovers the rebel forces have overthrown the autocratic rulers of this universe, led by the devious feline Kira Nerys. The rebels used Jake to lure Sisko there so that he will help them complete their own version of the *Defiant*. Left with little choice, Sisko helps them complete the ship as the approaching Klingon armada, led by Worf, prepares to attack the station. In what has become a yearly visit to this more cut-throat alternate universe, writers Behr and Beimler have devised a thoroughly rousing adventure. "Ira's directive has been that this show must be fun, fun fun," said Beimler. "Those are the three things that he wants and I think it really does deliver on that. I'm very proud of it. It was directed by Jim Conway who did a phenomenal job."

The only problem now is that Kira has run out of Ferengis to kill.



Jennifer Sisko (Felicia Bell) brings Jake over to Tarek Nor as bait; his father takes it, pursuing them into the universe of the "Shattered Mirror."

"I have a weakness for artists."

—Onaya

THE MUSE

★★

4/28/96. Production number: 493. Stardate: not given. Teleplay by Rene Echevarria. Story by Rene Echevarria & Majel Barrett-Roddenberry. Directed by David Livingston.

Jake, the budding novelist, meets a mysterious older woman who coaxes his greatest artistic work from him. This alien muse (Meg Foster) only has one drawback—the process kills the artists she inspires. Meanwhile, Lwaxana Troi returns pregnant (yes, pregnant), and Odo must marry her to thwart the abusive affections of the father, Jeyal (Classic TREK actor Michael Ansara). This slight episode, the weakest of the season thus far, is little more than two B-stories woven together. Like B-stories, they are amiable and inobtrusive, but they are also not very compelling in their own right.

"I guess it was kind of two B-stories that came together," admitted Wolfe. "[Majel Roddenberry]



The psychic vampire, Onaya, comes after Jake in the infirmary, after nearly killing him previously in the guise of his personal "Muse."

came up with the idea of doing a show where she was pregnant. We wanted to do the story and were looking for something to team it up with. The whole muse idea came out in the process of breaking the story and playing with various and sundry B-story combinations to go with the Lwaxana story."

"It started life as a story about four B-stories, all small, keeping the different romantic things we had going," recalled Echevarria. "We had something with O'Brien and Keiko, with Shakarr and Kira, with Odo and Lwaxana, and with Bashir and Lita [the Dabo girl]. I wrote a couple drafts of the story and we decided it was too flimsy and too soapy. The only one we wanted to do was the Odo story. Majel pitched it to Ira at a party and that's the story we wanted to keep. With not a lot of time we were kicking a lot of stuff around for the B-story. We knew we wanted something with a little peril to it and somebody threw out the muse thing. On one level it had an original STAR TREK feel to it. I thought it worked really well with a simple but effective creepiness. The minute you saw this woman, you knew she was going to do something bad with Jake. In an early draft we had them sleep together, but it seemed off-story."

"It was a tempting idea, Ben"

—Kasidy Yates

FOR THE CAUSE

★★★

5/04/96. Production number: 494 stardate: not given. Teleplay by Ronald D. Moore. Story by Mark Gehred-O'Connell. Directed by James L. Conway.

As DS9 prepares to receive a top secret shipment of replicators for the Cardassian Empire, Odo and Lt. Commander Eddington (Kenneth Marshall) inform Sisko they suspect a spy is on board. The person they suspect of making illegal shipments to the Maquis is none other than Sisko's steady girl, Kasidy Yates. Sisko can't accept it, but as the

Garak (Andrew Robinson) makes a date with his enemy Gul Dukat's daughter Ziyal (Tracy Middendorf taking over what was Cyla Batten's role).



go in with these characters. They should be larger than life and [there] should be literally universal aspects to all the plots. I enjoyed doing ['The Sword of Kahless'] very much."

The actor liked working with Terry Farrell again. He laughs and says, "I'm madly, desperately in love with Terry, so is everyone else on the lot. Terry is great fun to work with." Colicos met Michael Dorn for the first time, and has many good things to say about him. "I got to see what he really looks like," said Colicos. "I'd never seen even a photograph of him before. I like Michael very much. He's an excellent actor, and very good to act with. He's kind of like me, he's talkative in the makeup chair in the morning. Some actors are not. They just turn out the light bulb for two hours and sleep in the chair. But Michael is filled with energy, and is very enthusiastic about the theater. So we had great times talking together."

LeVar Burton directed "The Sword of Kahless," drawing more praise from the veteran Colicos. "He's one of the best television directors I have ever worked with," said Colicos. "I think the fact that he is an actor [is] helpful working with actors. If you've got a problem, he's very amenable to change. His suggestions are excellent. He doesn't overshoot, which is very good. He shoots what is going to be used. So it means that we don't have 16 and 18 hour days. He knows exactly what he wants, how to get it. There was no time wasted at all, which is a great blessing. He was very well organized."

Colicos would be happy to see Kor return to DEEP SPACE NINE. He thinks he may be coming back, as he said, "Depending on the public reaction. If they start to feature the Klingons more strongly, then obviously I'll be in the thick of things. If they don't go with Klingons, I don't think I'll be coming back as any other kind of character."

In the meantime, Colicos is traveling the convention circuit, often along with Ansara and Campbell, and not just plain STAR TREK conventions. "We did one, the three of us, not too long ago in San

“Having those foibles seems to have endeared the character to a lot of people... the fan mail seems to suggest he's a very beloved Klingon.”

—John Colicos, Kor—



Colicos as Kor in classic Trek's 1967 show "Errand of Mercy," the first to feature the Klingons.

Francisco which was a lot of fun," said Colicos. "That was a purely Klingon convention, not a STAR TREK convention. They were all dressed up. Even the promoters were dressed up. You couldn't tell one soul from another. But they all seem to have had a ball. It was their first time doing it, and they're going to do it again next year. We had a great time, so I'd be happy to go back."

The three will be continuing the Klingon reunion at conventions all over the United States, as well as making trips to Germany and probably England. Colicos enjoys STAR TREK fans, describing them as, "People who seem to be familiar with all of my work, [with] a wide range of interests, not only science fiction but absolutely everything to do with the drama, with the theater, with novels, with movies. It's very a eclectic kind of audience, and they're wonderful to play to."

"I noticed on the cruise that Armin Shimerman did a piece from Shakespeare and it went down extremely well. So I put together about a twenty minute program only slightly related to science fiction, actually going back to Cyrano de Bergerac. He wrote, I think, the first science fiction novel, called 'Voyages to the Moon and the Sun.' I came across this book when I was playing Cyrano a long time ago. He is responsible for the line, 'There is no intelligent life on this planet.' So I did a piece of Cyrano, and I equated Ulysses with Gene Roddenberry, as people with vision to go and sail beyond the farthest star. ['Ulysses'] is a Tennyson piece from the 19th century, and they absolutely adored it. I gave them the Goneril curse from 'King Lear' and I got a standing ovation. It all seems to work extremely well. I'm delighted to find that is the case, because it gives me an opportunity to exercise my tonsils doing some classical stuff again."

The actor recently decided to move from Toronto back to California, and expects to be doing a lot more television work. Without doubt, he would be happy to get at least one more call to play Commander Kor again, even with the new makeup. □

STAR TREK DEEP SPACE NINE

“LITTLE GREEN MEN”

Star Trek's own X-Files answer to the question, what really happened in Roswell, New Mexico?

By Anna L. Kaplan

In an attempt to rewrite American history by answering the question “What really happened in 1947 in Roswell, New Mexico?” DEEP SPACE NINE revealed this season that the little green men were, in fact, Quark, Rom, and Nog. With shows like THE X-FILES and Fox’s “Alien Autopsy” bolstering the popular theory that the military covered up proof of an alien crash in Roswell, executive producer Ira Behr thought it was time to tell the truth. Behr noted about the idea for “Little Green Men,” “It was pitched by people who hadn’t ever written except for maybe a spec script. They said, ‘Quark is a Roswell alien.’ It all became clear to me, like this blinding flash of light. It was time to go back in time, damn it.”

That idea, Quark as a Roswell alien, was woven into a story about a trip to Earth, with Quark and Rom taking Nog to Starfleet. Armin Shimerman, who plays Quark, enthused, “It was great because it was a great story. It was a great way to deal with science fiction. There’s a lot of literature about the Roswell aliens, and it was a great way of STAR TREK poking fun at some of the concepts, and providing the possibilities that it wasn’t Martians after all, it was Ferengi. It’s one of those things that STAR TREK can do. It can combine fantasy and history, and do a take on it. That started in the original series when the *Enterprise* would visit Earth back in the past.” In some ways, “Little Green Men” is reminiscent of “Assignment Earth” from the original series, in which the *Enterprise* travels to the 1960s and has to erase evidence of its existence.

As the story goes, Quark suddenly ac-



The Ferengi Quark, Nog and Rom find themselves in Roswell, New Mexico in July 1947—the UFOs have landed!—in a homage to '50s sci-fi movies.

quires a ship from a cousin who owes him a debt, and he suggests that he and Rom take Nog to Earth, planning a surreptitious side trip to deliver a load of smuggled chemical called cheimosite. Unknown to Quark is that his cousin has sabotaged the ship so that it cannot drop out of warp drive. Rom explains that he may be able to stop the ship by using the cheimosite, in a surprising flurry of technobabble. The explosive speed hurtles the ship back in time. The three Ferengi awaken to find themselves on hospital gurneys covered with sheets. They don’t know where they are, but the viewers do, as they see men in military uniforms, and a wall calendar in another room showing the time to be July of 1947. At this point, the episode begins to look like a science fiction B movie from the 1950s, as planned.

Ira Behr and Robert Wolfe wrote the teleplay from a story by Toni Marberry and Jack Trevino. They enjoyed playing with ideas about what exactly would happen to the Ferengi on Earth, and how to best poke

fun at and pay homage to the science fiction genre. Behr considered using actors from old sci-fi movies to play the General in charge of the aliens, mentioning Dick Miller (!T CAME FROM OUTER SPACE) and John Agar (JOURNEY TO THE SEVENTH PLANET).

“The casting sessions were fun,” said Behr. “It was great looking at all the actors we could have chosen to play the General. We even brought in Gregory Wolcott who played the lead in PLAN NINE FROM OUTER SPACE to audition. We had thought about it, but we had already used Ken Tobey (THE THING, HE WALKED BY NIGHT) in a previous episode (“Shadowplay”).

“At one point I really wanted to go on location and do a scene at a truck stop on the highway. If we had done that you would have seen everyone, but, of course, we kept it to the military, and those people were getting a little too long-in-the-tooth to be active military people. I wanted to do it, but you have to keep a sense of believability.”

Behr instead cast Charles Napier as General Denning. Napier has played many a military man in movies since the 1960s, and could be seen in PHILADELPHIA and THE SILENCE OF THE LAMBS. But he would be known best to fans of the original STAR TREK series as Adam, one of the hippies in “The Way to Eden,” who enjoyed a musical jam session with Mr. Spock. Behr went on to capture the feeling of some of the old movies by creating a hopelessly romantic engaged couple, Nurse Garland and Professor Carlson, who try to understand and help the Ferengi. Behr cast an actress he really likes, Megan Gallagher, to play



When Sisko discovers that his lover, Kasidy Yates (Penny Johnson), is a Maquis sympathizer, he must see how far she will go "For the Cause."

evidence mounts he sends the *Defiant* to observe Yates' ship from a discrete, cloaked distance. It turns out Yates is, in fact, a Maquis sympathizer—but she is not the only one.

"For the Cause" is a competent, well-told story that continues the series new-found attention to detail. Here it is evident in Sisko's plaintive, last-minute attempt to prevent Yates from making a mistake he knows will cost them their relationship. It is also present in Eddington's final communication with Sisko (somewhat manically delivered by Marshall), in which he makes a strong case for the Maquis. The B-story is compelling in its own right as Garak (Andrew Robinson) debates starting a friendship with Ziyal, daughter of his long-time enemy Gul Dukat. Garak, the hardened operative of the Obsidian Order, would seem to have nothing to fear from the teenaged girl, but then again, Tracy Middendorf (taking over the role from Cyia Batten) plays Ziyal with the kind of coy, feline quality that usually means trouble.

Although Yates is placed under arrest at the story's end, writer Moore insists this was not a means to eliminate the character and will not be the last we see of her. "It was just another step in their relationship," he said. "We will be seeing Kasidy Yates again, but we wanted to introduce some conflict into a relationship that had been very soft until now. It broadened her character a bit, and it brought the Maquis back into the show. I thought it was an interesting place to put the Captain in that it put his responsibilities as Captain and his personal life directly at odds. He really had to struggle with it from the teaser of the show until the end and that is a great place to put a character and watch them squirm. I respect Sisko a lot more coming out of the episode, because he did do the right thing as far as he could on both sides. The scene where he goes down to the bay and tries to talk her into just going to Riza is a great moment for the character. He was trying desperately to find a way to save everything.

Garak and Ziyal enjoy a steamy Cardassian environment as Garak tells her tales of a homeworld and a way of life she never knew.



the ever cheerful Nurse. Well known to television viewers of *HILL STREET BLUES* and *CHINA BEACH*, she last appeared on *DEEP SPACE NINE* as Mareel in the second season's "Invasive Procedures."

The General, and the military, turn out, of course, to be the bad guys of the episode. They think the Ferengi are Martians, and refuse to believe that they are not on a mission to conquer the Earth. When Quark, Rom and Nog awaken, they don't have any idea what has happened. The General, Nurse and Professor are watching them through a disguised window. They, of course, cannot understand the Ferengi language. The General decides that the Professor should try and talk to them. When the humans enter the room, Nog realizes that they have traveled way back in time, to the 20th century and one of its nation-states, probably Australia. The Ferengi cannot understand the humans either, and realize their universal translators must be malfunctioning. They start slapping their heads, and when the humans mimic the gestures, Quark starts to realize how "primitive" the humans are. As Rom tries to fix the translators, he speculates that beta radiation could be interfering, Nog having remembered that humans used atom bombs on their own planets. This entire scene is filled with physical comedy and funny dialogue, which might never have happened, since the writers could not agree on whether or not to have the Ferengi speak their own language.

"That was something there was some disagreement over at first," said Behr. "There was a point of view that it didn't matter. It would be simpler to just do it that way and not mention the universal translator, because it opens a can of worms. But it was something we wanted to do. A lot of times these will be things that I will push for and maybe they don't always work but I wanted to take a chance and do it."

It certainly paid off, although it wasn't

“They said, ‘Quark, is a Roswell alien.’ It all became clear to me, like this blinding flash of light. It was time to go back in time, damn it.”

—Producer Ira Behr—



Charles Napier as General Denny (top) and professor Conor O'Farrell and nurse Megan Gallagher, supporting roles cast as '50s genre stereotypes.



and dangerous properties of tobacco to Quark, who can hardly believe that humans buy it. Behr wanted the smoking to evoke the spirit of an earlier time, but feels that Quark's advice to the humans to stop smoking may have gone a little too far.

"I loved the idea that everyone smokes like a fish," said Behr. "We thought that was great because that is in all those B-movies. The bonding element that people shared, both romantic and just same sex bonding from a cigarette was a wonderful cultural touchstone, and we lost that in certain ways. Obviously I'm not a fan of lung cancer, [but] I never meant to get on an anti-smoking platform. That happened in the writing. The anti-cigarette thing I felt we hit too hard. The only thing I would have done different is at the end of the show I would have had Quark come back with cigarette[s]. I

clear how the humans could understand the Ferengi once Rom fixes the Ferengi's translators, without having their own. Once communication is established, Quark decides he likes the 20th-century humans and wants to make a business deal with them, selling them 24th-century technology no matter what the consequences might be in terms of the time line. At this point, a German shepherd that seemed to have come in with the Professor turns out to be Odo, who tells Quark in no uncertain terms that they will find a way back home and that he will be charged with smuggling. Odo leaves to work on the ship, while Rom speculates that exposing the cheimosite to an atom bomb explosion might send them forward in time.

Throughout all this, the mood is established in a number of ways. The Professor and Nurse are hopelessly in love and beaming with happiness. The music, provided by Paul Bailargeon, at times seems goofy and sentimental. The General smokes cigars, while the Professor lights up two cigarettes, one for himself and one for his girl. Nog explains the addictive



An earnest army officer, typical of '50s SF movies, tries to establish communication with his alien visitor, giving Armin Shimerman a few seconds of enjoyable pantomime before he relents and just speaks English.

would have had him become a smoking fiend."

Quark continues to try and sell technology to the General, from weapons to transporters. But the General, and according to him, President Truman, don't want to deal. They want the truth from the Martians. So they put the three Ferengi in a small room, and Nurse Garland injects Quark with "truth serum," sodium pentothal. After five doses fail to produce an effect, a Captain threatens Quark with a knife, to be used if he doesn't give the desired information. This is a critical scene in the episode, and also an important scene for Rom, Quark, and Nog, who behave in three completely different ways. Quark continues to be the salesman, Rom panics, while Nog makes up a story of an imminent Ferengi invasion, and throws off the Captain.

The actors who play the Ferengi have a long-established practice of rehearsing on their own time together to make sure they give their best performances, especially for scenes like this one. Aron Eisenberg, who plays Nog, remembered, "There were a couple different ways to play it. I remember rehearsing with Armin and Max, [and I asked], 'What would be the best way?' We worked on it, all three of us, and ultimately that's what we came up with. There were such nuances in that one little scene, that you could take it a different way. I could have been scared to say [what I said], but said it. Or I could have been, take charge. Ultimately that was the way we played it, and I guess I feel that was the best choice. That's what's hard sometimes, making sure you are getting in what the writers want you to get in. But that was a fun scene. It was so funny, because all three of us were completely different in that room. And it comes out that Nog is more intelligent right there, because he knows what they really want to hear. Quark is still trying to get what he wants, but he's not realizing that it's not

working, and Rom [Max Grodénchik] is just [saying] 'I don't know what I'm going to do, I don't know what I'm going to do.' So I [say], 'I'll handle this.' Nog is an intelligent Ferengi."

Shimerman also described the rehearsal, saying, "We worked on that for a long time. Aron wasn't sure, and we weren't sure for him, how he should approach that. And I must say that Max and Aron worked very hard, and I thought Aron did a great job in the final shoot." As Nog distracts the Captain, he also hits him, and during the ensuing combat, Nurse Garland and Professor Carlson help them to escape. Odo joins them, then the couple bid the aliens a fond farewell, and the Nurse hopes that the Earth someday will join an "Alliance of Planets."

As the two lovebirds coo, Quark's ship heads for a Nevada atomic test blast, to trigger the cheimosite and get them home. Showing a ship flying into a mushroom cloud proved to be a difficult task. Visual-effects supervisor Glenn Neufeld went to stock footage houses to find appropriate footage of a blast. He settled on one that looked a little different, with a cactus in the foreground. The print was bad, so he tracked down the negative, transferred it to video, cleaned it up and restored it. The scene of the ship flying had already been shot, so it was put into the blast footage. The scene worked, as did the cheimosite reaction, returning the four travelers to their correct time. Nog goes to Starfleet Academy, Quark and Rom return home, and Odo puts Quark in a holding cell for smuggling.

"Little Green Men" has been praised by fans, in the media, on the Internet, and by its stars. Grodénchik says it is his "favorite Ferengi story" ever. Shimerman recalled, "We had a great time together there, that's all I can say. It was a great story." Eisenberg noted, "It was so great, and I was so glad to be a part of 'Little Green Men' that I think people will always remember." □

He is living up to his obligation as a man and as an officer and he's also telling Cassidy, 'I know what you're doing and if you're smart enough to read between the lines...' She kind of knows it too, but is in a difficult spot and doesn't have a way out either. It is just two people with nowhere to go and fate is taking them inexorably down a certain path."

The relationship between Garak and Ziyal will also develop, although Moore is not sure in what direction. Though the disparity in ages between the actors Robinson and Middendorf would seem to preclude a romantic relationship, Moore notes that the ages are blurred beneath the Cardassian make-up. The part of Ziyal was recast when it became clear the character would recur as stories warranted it. "We felt we wanted to try something different with Ziyal," said Moore. "We wanted to add some more colors to the performance, more depth to the character, and felt Tracy would give us that. Tracy came in to read for the part of Jake's girlfriend, the Bajoran dabo girl, in last year's show. I really liked her and remembered her and when we were recasting this role I thought to bring her in for this."

"They'll never succeed as long as they value their lives more than their victory."

—Omet'iklan

TO THE DEATH

★★★

5/11/96. Production number: 496. Written by Ira Steven Behr & Robert Hewitt Wolfe. Directed by LeVar Burton.

Returning from the Gamma Quadrant in the *Defiant*, the DS9 senior staff is shocked to find that the station has been attacked by the Jem'Hadar. An entire upper pylon has been obliterated. After attending to the sick and wounded, Sisko and crew prepare to follow the Jem'Hadar. Back in the Gamma Quadrant, they learn from a supercilious Vaarta scientist (Jeffrey Combs) that the attackers were a rebel band of Jem'Hadar who have discovered an ancient Iconian gateway, a device of tremendous power. Reluctantly, Sisko agrees to team up with the Vaarta and his team of loyal Jem'Hadar warriors (led by THE MOD SQUAD's Clarence Williams III as Omet'iklan) to defeat the rebels.



Jem'Hadar leader Omet'iklan (Clarence Williams III) would rather gut Sisko and his crew than work with them against the rebels in "To The Death."

"We were talking about stories at lunch and I just thought that would be a cool thing to do," said Wolfe of the tried-and-true story where enemies join forces against a common foe. "There have been movies like that before. It is a good construct. A fun premise. And I love those old action movies and westerns. That is what we were shooting for. We just wanted to do the kind of Hellzapoppin, under fire WWII thing—the joint commando mission against the greater evil. We like to do the character shows, but for some reason we've been emphasizing action this year."

The episode also provided an opportunity to revisit the Jem'Hadar and learn more about that race of manufactured warriors. Among the revelations are that the Jem'Hadar seldom live past

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STAR TREK DEEP SPACE NINE

COMPOSITING SPECIAL EFFECTS

Pacific Ocean Post on the art of digital paint and animation.

By Dale Kutzera

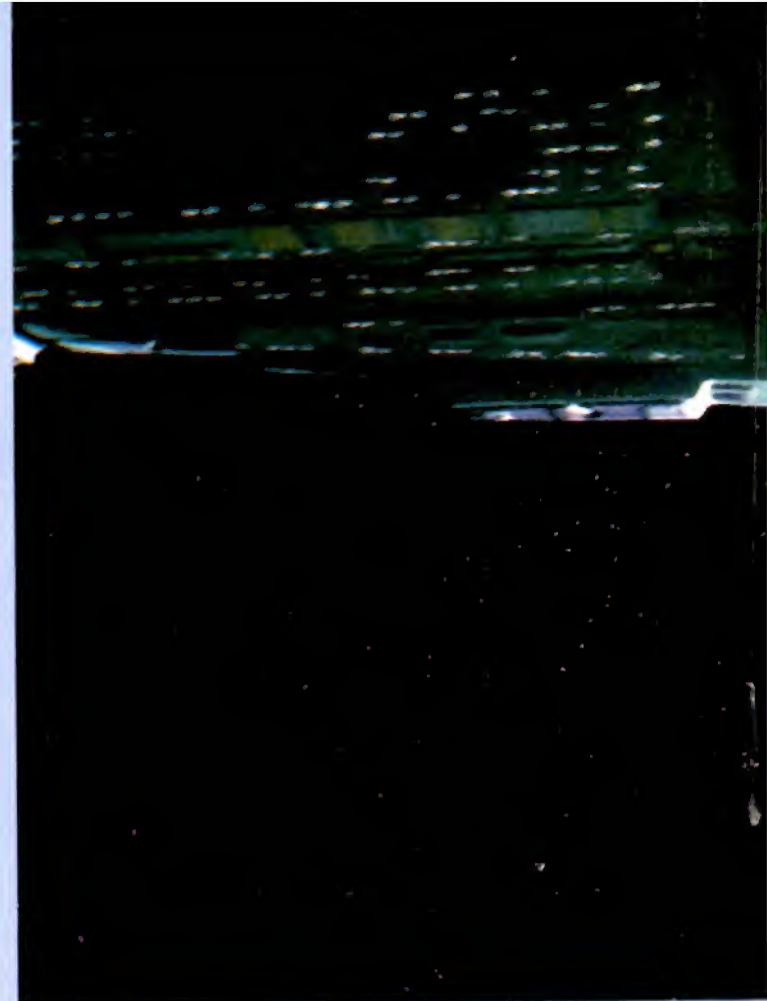
An epic space battle in the mind of a STAR TREK screenwriter travels it's own adventurous course to reach television screens around the world. A few simple sentences in a teleplay can set in motion the creative talents of a small army of visual effects designers, model-makers, motion control cameramen, computer graphics artists, editors, and sound effects specialists. A combined total of thousands of hours of labor can be invested in just a few dazzling seconds of screen time. Each effects sequence is brought to life by a member of the DS9 effects team, led by special visual effects producer Dan Curry, who oversees both STAR TREK series. Visual effects supervisors Gary Hutzel and Glenn Neufeld roughly alternated episodes during the series' fourth season, assisted by visual effects coordinators Judy Elkins and David Takemura respectively. As the workload demanded, Hutzel and Neufeld teamed up on effects-intensive shows such as "Way of the Warrior" and "Shattered Mirror," resulting in Curry supervising episodes himself, as he did with "Starship Down," "Indiscretion," and "Hippocratic Oath," or assigning the responsibility to David Takemura, who supervised "The Visitor" and "Rejoined."

Taking those few sentences in a given script, the supervisor will design the effects sequence in their mind's eye, taking into consideration the wealth of tools at their disposal and the limitations of time and budget. For a space battle, they will imagine every movement of every ship, the timing and composition of every phaser blast, the flare of every explosion, and even the highlights and shadows such blasts will cause on other ships in the frame. Nothing can be over-

looked as even the smallest detail can make or break the realism of a shot. Once the sequence is designed, the supervisor will then devise the manner in which it is to be created, be it motion control photography of a miniature, computer generated imagery, or blue screen photography. The numerous pieces of film that comprise a given effects shot are carefully logged and organized by the effects coordinators. Their meticulous work pays off in one of the final stages of an effects sequence, compositing, where high technology and a discerning eye are used to marry these elements together.

For DEEP SPACE NINE, this time-consuming, detail-oriented work is done at Pacific Ocean Post. After motion-control elements are shot on 35mm motion picture film at Image G, processed, and transferred to D1 video tape at CIS, they journey west to Santa Monica and Bay 4 of POP where they are married together by compositing editors Scott Rader or Steve Fong, under the supervision of a member of the DS9 effects team. Considering that even a simple sequence can involve 20 or more passes,

DS9 visual effects supervisor Gary Hutzel, a veteran of TNG, alternated episodes with Glenn Neufeld.



Top: The *Defiant* strafing gigantic Klingon Vor'cha cruiser in "S" Neufeld, and composited by Scott Rader of Pacific Ocean Post. Right: Same shot after phasers, interactive light

and that complicated shots can run in excess of a hundred elements, the task is more complicated than it might seem.

The first part of the process is simply lining up the various elements of a given shot. Space ship models and star backgrounds are all shot separately and each individual ship is comprised of several different takes—the light passes, beauty passes, mattes and so forth. Each element must be balanced with the others. "We take all the individual passes, color correct the stars, make sure they line up right, and make sure everything tracks right," said Scott Rader. "It's putting all those things together, setting the colors on it, making control cuts. And that's just for ships. In addition, we work on live action plates—all the transporter effects and gags of making people disappear into thin air."

If two starships, shot separately, don't track perfectly, it can be fixed in the compositing stage using a variety of software and hardware. In addition, the color of each element can be adjusted and fine-tuned. There is a latitude of color and



"Shattered Mirror." Designed by visual effects supervisor Glenn Neufeld. Bottom Left: Elements frame depicts the layers of paint added to the original image. Right: Elements frame depicts the layers of paint added to the original image and explosions added by Harry animator Adam Howard.

contrast in the original images filmed in the studio and Rader can work within that range to achieve the effect desired by the visual effects supervisors. The difference is crucial and can turn raw footage of what is rather obviously a model into a convincing spaceship. "It looks very different off of film than it does here," said Rader. "On the beauty pass we're making shadows, even putting the right levels of gray across the ship. I'll do several colors dissolves through a shot. It may be too hot as its coming under [another ship] so I'm changing color as the lighting is changing. This way you can make it look as you want as it is traveling through the shot. The same way with all the lighting passes. They shoot the passes at the right exposure, but we don't have them clamp anything in the color correction. I want it all there with glows, all the chrominance, all the luminance. This way I can print them just right as the light is getting further away or dimmer."

The process is meticulous and time consuming. For example, the stunning battle sequence designed by supervisor Glenn

Neufeld in the episode "Shattered Mirror," required five days of work in the compositing bay for a sequence of five-shots that will last a mere 25 seconds on screen. "It was originally intended to be four cuts," said Rader. "We got into the bay and spent four days putting together all the cuts and realized it doesn't work. So we put together another cut, moved it and fudged it and now it is a five-shot sequence."

Once the various elements have been aligned and balanced, a master of the given shot or sequence of shots is produced. The result is a dynamic sequence of the *Defiant* strafing an enormous Klingon Vor'Cha cruiser. But something isn't quite right. The ships look oddly flat against one another, as though they are simply animation cells lying on top of each other and not three dimensional objects interacting in the same space. To create that final veneer of realism, effects shots are handed over to Harry animators Adam Howard or Steve Fong, who roughly alternate episodes.

Pacific Ocean Post's sophisticated Harry Animation Bay 15 is appropriately high-tech with its dark walls, imposing console and monitors, and black leather couches for clients to relax in. This sterile environment is tempered somewhat by the humorous collection of sci-fi action figures Adam Howard has staring down at him from the bank of monitors. The setting looks state of the art, but according to Howard, the principles behind the technology are the same as classic cell animation or rotoscoping. By adding elements or "paint" to a shot, the illusion is created of phaser bolts, reflected or interactive light, and explosions. These painted elements can be created digitally through a system like Quantel Paint Box, taken from existing video footage as is the case with explosions, or manipulated through mattes that allow only part of an image to be seen. Unlike computer-generated graphics, which create three-dimen-

“One of the things we enjoy most about the job is 90% of what we’re doing is pulling the wool over the eyes of the audience.”

—Animator Adam Howard—

sional space in a digital environment, the work of the Harry animator (named after the Harry animation system they use) is purely two-dimensional and relies on the same artistic tricks of perspective and lighting employed by painters since the Renaissance to fool the eye into believing it's seeing something in three dimensions.

"How do you know what a space ship looks like?" asked Howard. "You don't, but because of news footage from war zones people know what explosions look like. All that stuff is part of every day [life] and it's our job to make sure it's in there. If you don't put that stuff in, the average person will sit there and think, 'Cool, but there's something wrong and I don't know what it is.' It can be something as simple as a tiny shadow not being there. Put that shadow in and it marries the elements together and makes a sort of three-dimensional space. When you put it in, [the audience] buys it completely, without question."

This is where the phasers, explosions, highlights and shadows the effects supervisors envisioned days or weeks ago come into being. Under their guidance, these subtleties are painted into the shot frame by frame by Howard, using an electronic stylus. "One of the things we enjoy most about the job is 90% of what we're doing is pulling the wool over the eyes of the audience," said Howard. "It's creating complete illusion. You may have 20 steps to painting a picture that is absolutely photo realistic. We don't have time to do all 20, so we say, 'What are the five most important things in making something look photo realistic?' You do those five and make those as clean as possible. Just by putting the minimum amount of work into it the audience will buy it as a completely realistic gag. If you put the other 15 elements in, there would never be a question, but the skill is doing a minimum number of steps to create a maximum gag."

The process typically begins with a brief

Defending DS9, the *Defiant* fires on Klingon attackers, in "Shattered Mirror," supervised by Glenn Neufeld. The *Defiant* is attacked by Jem'Hadar ships in "Starship Down," supervised by effects producer Dan Curry.





The *Defiant* strafing Klingon cruiser, designed by Neufeld, composited by Rader. Bottom Left: The same shot with just the layers of paint. Right: Lighting effects added by Adam Howard of Pacific Ocean Post.

conversation between the animator and the visual effects supervisor. In the case of our example from "Shattered Mirror" Howard and Glenn Neufeld roughly arranged the placement and timing of the elements he would be adding to the shot in only a few minutes. As the *Defiant* darts about and around the massive Klingon vessel, the two ships will trade a series of phaser bolts. Some will cause violent explosions, others just a bright spot on the ship's hull. At one point, the *Defiant* will be nicked by a bolt that skips across the top of the ship.

"I play through the shot and watch the *Defiant* and make the kind of dramatic sounds you expect from all the history we have of sci-fi and even war movies," said Howard "The great old directors had great rhythm and one of the things I really rely on is having good rhythm. You don't think of an animator being a good musician, but you really have to be, because it helps you make something much more dramatic. So much of what we do is based on the final marriage of sound."

The phaser bolts come first, because the beams determine where the explosions are

going to go. Each bolt involves a variety of separate elements. The modern-era phasers were originally designed by TNG's first visual effects supervisors, Rob Legato and Dan Curry, and executed by TNG's first animators, Helen Davis and the late Steve Price. Following in their path, Howard constructed the current phaser elements some years ago using a bright pulsating core element, a mid-range element, and a wider beam what fades into the background. The Paint Box-generated element can be placed anywhere in the frame, widened at one end to give the impression it is coming toward the camera, and soften at the "distant" end so that it appears to fade into space. Subtle variations in color are made depending on whether it is a Federation, Klingon, or Cardassian phaser. Another illusion: the phaser bolts never move. Movement is created in the stationary bars by creating soft-edged mattes in the front and rear of the bolt. The first matte travels the length of the bolt, revealing it, and the rear matte follows, covering it up again—giving the illusion of movement.

Another often utilized element comes in handy here: the pom pom. This circular element has its origins in a piece of film Curry shot years ago by photographing a reflective mylar pom pom over a mirror. Once manipulated and colored by the animator, this element has been utilized as a nebula or the force fields that protected the *Enterprise*. Howard created a Paint Box version of this round element that is comprised, like a phaser blast, of separate layers of paint radiating from a hot core out to soft edges. Depending on its use, it can indicate a phaser hit or the glare from the canon that fired it. The pom pom can also be used to simulate a lens flare when a particularly bright object enters the frame. "Anytime a phaser hits somebody or a ship, that pom-pom element is at the core," said Howard. "We use the pom pom for everything, including ambient light. If we just had a hard-edged explosion it would look really cheesy. So we take the pom pom, blown up to 600 percent of what it was, then take the intensity of it and mix it back to say 5 percent density, and it just creates an ambient glow. Obviously in space there is no atmosphere, so again its a cheat to make the thing look real."

Each element—a phaser, a pom pom, a matte—is adjusted frame-by-frame. "Say there is a 60 frame clip," continued Howard. "I'll take that 60 frame clip from Harry in the Paint Box and, one frame at a time, manually paste the pom pom where it needs to go. As the ship is traveling across the frame I have to move the thing across the frame to match the position. And we can do scale changes on it so it's not a flat element traveling on the screen when you play in real time."

With the bolts in place, the animator turns his attention to the interactive lighting that the bolts will cause on either the firing or receiving ship. Just as turning on a lamp will cause everything around it to grow brighter, a phaser that leaves or hits a ship logically causes that portion of the vessel to appear brighter. In order to create this effect, the supervisor will film passes of the model specifically lit from the direction of the phaser or explosion to be added later. In the animation bay, the animator can take this reactive lighting pass and, using mattes, layer a portion of it over the standard beauty pass, giving the impression that part of the ship is glowing brighter.

It is interactive lighting, more than any other element, that sells a shot, particular in shots as complicated as the sequence in "Shattered Mirror." "All those nuances are put in after you put in the basic motion of the beams that give you the basic choreography," said Howard. "The placement of the interactive light is what gives you accurate proximity between the beam and the shooter. If you flat light it, it's going to make the beam look like it is right underneath [the ship]. If you just do a strip across the bottom of the ship it is going to look like the beam is further away. And then if you do secondary

motion from a beam to a flat light, it's going to look like the beam is sliding in toward the ship. So you have to put the basic animation for the beams in first then you fine-tune all that stuff to create the extra drama. The interactive can add so much."

In addition to being used to create logical areas of light, the interactive lighting pass can also be used to create shadows. Often shadows play an important part in creating the illusion of depth and indicating to the audience the scale or relationship in space of one ship to another. In "Shattered Mirror," as the *Defiant* careens close to the Vor'Cha cruiser hull, a phaser bolt darts just beneath it. Just as Neufeld planned to light the underside of the *Defiant* model with an interactive light pass, logic dictates that the light from the phaser bolt would cast the *Defiant's* shadow onto the looming ship above it. To create such shadows Howard

moves and rotates it as needed, softens the edges and creates a hole in the interactive light he's already "painted" onto the cruiser.

"It's a nightmare," said Howard. "Particularly in TV one shadow can make or break a shot. Take the back end of this shot: originally we had a big shadow and it made the Na'Var look like this tiny ship. In reality there is a mile and a half between the *Defiant* and the [Cruiser], so it should have been a very small shadow. Without that shadow that would have looked very different—all this would be flat lit and this would have been very bright. Punching some blackness into that not only gives you some contrast to the shot, but it scales the proximity down and makes what the *Defiant* ship is doing look much more dangerous."

Scale played a role in determining the final explosions used for the phaser blasts. Howard and Neufeld determined that having a *Defiant* phaser bolt cause a significant explosion on the surface of the Klingon cruiser would make the latter ship appear smaller than intended. "We were trying to keep the scale between the ships," said Howard. "Because the scale between the [Cruiser] and the *Defiant* had to be such a huge difference, I just used a small

“You have to be able to look at the monitor and play it through at the end of the day and go ‘Cool,’ because if you don’t get that feeling, it’s wrong.”

—Animator Adam Howard—



Special visual effects producer Dan Curry, who oversees the work on both DEEP SPACE NINE and VOYAGER.

shot, each blast taken, each explosion. The resulting impression is one of kinetic activity about the ship. It all happens too fast to dissect it for accuracy, but it works because Neufeld, Howard, and Rader have done just that, one frame at a time.

"You have to think of the overall product," said Rader. "When Glenn was planning out everything, he can't just think of the motion control. He's got to think about the overall. And when the work comes to me I have to think about what Adam needs. You're always thinking about the other person, the product, and ultimately about Joe Six Pack. What will it be for the audience at home?"

"You have to be able to go to the back of the room at the end of day, look at the monitor and play it through it and go 'Cool,'" said Howard, "because if you don't get that feeling, then it's wrong. We do that off each other a lot, because a lot of the times we will get too close to a shot. STAR TREK is regarded as the benchmark of visual effects on television in the world. Even if you've had a lousy night the night before or crashed your car in the morning, you've got to come in and that shot has to be powerful, because you have an expectation to live up to." □

pom pom. That explosion in reality would be like a quarter mile wide, but it's just a pop in the frame and you can get away with using something that doesn't have major motion like a real explosion."

The explosions themselves are culled from previously photographed elements. Often just a portion of an explosion is taken, moved and rotated as needed, and even shaped by soft-edged mattes. Phasers, flames, explosions—the layers of paint come and go through a shot at a blinding pace. "By the time I finish this shot there will be 100 layers of paint," said Howard. "That's not 100 layers for the full 150 frames. There will be 50 layers here and 50 layers there and five layers here. It all overlaps. Certainly for this show, every gag partially overlaps the previous one and the next one so there is never a let up."

As the *Defiant* skims over the Klingon cruiser, different patches of interactive lighting are painted on—the logical results from each phaser



Omet'iklan and his crew, forced to work with the Federation against their fellow Jem'Hadar, beam aboard *Defiant* before their battle "To The Death."

the age of 15 and there are no Jem'Hadar females. "Part of the meta reason for doing the show, other than just having a good time, was to bring the Jem'Hadar to life and we knew that to do that we needed a good actor. We wanted someone who could bring something to the table and really give these guys some depth and all that good stuff and [Williams] was able to do it. I think LeVar [Burton] talked to him about it and he was up for it. He was excited and did a great job. We were very happy with that."

"The blight kills slowly. No one wants to suffer needlessly."

—Trevean

THE QUICKENING

★★★★

5/18/96. Production number: 495. Written by Naren Shankar. Directed by Rene Auberjonois.

When Bashir, Dax and Kira respond to a long-forgotten distress signal, they find a society ravaged by a disfiguring illness imposed on the planet by the Jem'Hadar. Bashir, never one to shy away from a medical challenge, sets out to cure the disease, save the society, and restore beauty and prosperity to the world. If only it were that easy. In a unflinching twist to what seems to be a standard Starfleet-saves-the-world tale, Bashir's initial experiments fail. The patients he cajoled into trusting him all die. It seems the local medicine man was right: the only treatment for the blight is a controlled death by poison.

Written by former TNG staffer Naren Shankar with an uncredited polish by Rene Echevarria, "The Quickenings" is a welcome opportunity for Bashir to set aside the questionable procedures used in "Sons of Mogh" and last season's "Life Support" (in which he turned Vedek Bariel into a emotionless zombie.) Here Bashir tackles a traditional medical problem and the producers

Dr. Bashir packs all his portable medical equipment and stays behind in the Gamma Quadrant until he finds a cure for the "Quickenings."



STAR TREK DEEP SPACE NINE

NOG, SPACE CADET

Aron Eisenberg enjoys taking his character where no Ferengi has gone before, the Starfleet Academy.

By Anna L. Kaplan

Aron Eisenberg, the actor who plays Nog on DEEP SPACE NINE, is a young man who manages to find the good in adversity. Viewers may be surprised to learn that Eisenberg is 27 years old. His short stature is the result of kidney problems. Eisenberg explained how this led him down the path to acting, saying, "I'm short because of my kidney thing. I was born with one kidney, and it was defective. It was fine until I was about 13 years old, then it started to fail. When I turned 14 I went on dialysis. I was on dialysis for three years, and then I got my transplant. And, knock on wood, it's been doing great ever since."

"I was in high school, and people would say, 'You're so short' or 'You look so young, you should get into acting. You'll make a lot of money.' I just thought I would be okay and make a little money. I just fell in love with it, and that's how I started. When I turned 18, I started doing extra work and getting really involved. Later that year I got my agent, then I started going out on auditions, and I got my SAG card. If I hadn't gone through that, and been short, I probably would never have been an actor. It's interesting how you go through life, [and] what you think is negative, [is] actually there for a reason, because it turns things around differently later."

After doing some film and theater work, Eisenberg auditioned for the role of Nog. "It was just a normal audition," he said. "I had no clue what I was auditioning for, a Ferengi. I [said], 'What's a Ferengi? I have no idea.' Actually Ron [Surma], the casting director, gave me a couple of tapes to look at. It felt like he was one my side, and it really meant a lot to me. I looked at the tapes



Nog and Jake Sisko (Aron Eisenberg and Cirroc Lofton), buddies since first season, broken up with Nog's departure to Starfleet Academy, fourth season.

and said, 'Oh, that's what a Ferengi is.' I remember I went to the audition, and I just went for it. I growled, crouched down, had my hands up. The scene that I did was when I first meet Jake. 'What do you want, human [pronounced hue-mon]?' Since my first audition went so well, they went with me. I think being '18 and over' was a huge plus in getting that part. I feel like I never say thank you enough because I really want people to know that I really appreciate it."

As the seasons went by, Eisenberg worked hard at playing Nog, always a little bit worried about the future. Noted Eisenberg, "I remember when I first started the show, I was insecure about where my character was going to go. [I thought], 'I didn't do very good, and no one's going to like my character, and they're never going to bring me back.' You go through this thing, being an irregular regular, [wondering] if you're going to survive, because they can just cut you off."

"I had that fear for the first season. I

[was] trying to find my character and make sure I [was] playing a Ferengi correctly, and it was really scary. Then they kept bringing me back, and bringing me back, and I got good feedback from people, and I got more comfortable."

Last season, Nog decided that he wanted to go to Starfleet Academy. "Then they started thinking of bringing me to Starfleet," said Eisenberg. "It was funny because before they actually did that, people would ask me, 'Now, where do you want Nog to go?' And I would say, 'You know what would be neat? If Nog was the first [Ferengi] diplomat in Starfleet.' Because, since Ferengis can barter and get things going, if he used those same

skills in a different avenue, I thought that would be really advantageous. I thought it would be cool if Nog went to Starfleet and became a diplomat. Little did I know that they were going to write it that way. And I always wonder if they had that in mind, or if they saw, 'Oh, that's a good idea that he had,' and put it in there. I'll never know. Needless to say I am very happy that that's what they have done, because it's just added a whole new dimension [to Nog]."

At conventions Eisenberg has discovered that his character is popular with fans. "I think because [of] the relationship with Jake, the human, Nog obviously show[s] a lot more feelings and a lot more determination," said Eisenberg. "People can relate to that I think. And I, for one, can especially relate to that. It's interesting how it really mirrors your life. Not that I look like a Ferengi, but that Nog's dreams and aspirations [remind me of] when I was starting out with my acting. It's like, 'I can do this. I just need a chance.'"



David Livingston choreographs Nog's first kiss in the first season episode "The Storyteller," a show pitting Nog and Jake against each other as they vie for the affections of the same Bajoran lass.

In season four, Nog actually went to Starfleet Academy. Eisenberg's first show during the season was "The Visitor," in which Nog ages along with Jake, and eventually becomes a Starfleet Captain. The actor felt funny about playing an older Nog, recalling, "I was actually quite nervous about it. I'm so used to playing kids, that when I got to play an adult, [I thought], 'Me? I always play kids. How do I play an adult? Aron, you are an adult. Just play yourself.' Well not necessarily myself. It's easy enough to start a new character one way, but to take a character one way, and then make him older or change him was a little scary. So I [thought], 'I hope I do a good job. I hope people believe me as an adult, because I didn't grow. I'm the same size, so it's got to come out in the character.' Sometimes people when they are that age don't grow. They are the same size but they are older. I figured that the best way to play it was just to calm him down, not so hyper, not so energetic, [with] more control over the situation. Nog is always searching for the answers [from] everybody else, 'Can I do this? Can I do that? Do you like me?' [Now] it's Nog saying, 'I know we can do this. This will be fine.' It's more a confidence within yourself, the confidence that you can do something. I think that's what you gain when you get older, with experience, and you look back and go, 'I know how to handle this now.' That was the only way I figured I could play Nog, because I still had to keep him as Nog. Of course the makeup helped to make me look a lot older.

"I think 'The Visitor' was my favorite episode, not for myself, but for watching Tony Todd [the adult Jake], and Avery [Brooks], and Cirroc [Lofton]. They just did such a fantastic job. I was so impressed with them, I almost cried, and I even knew what was going to happen. I remember Tony asking what were some of the nuances

of Jake, of Cirroc? He was really trying to become Jake. I was so impressed."

Eisenberg next appeared in "Little Green Men," when Nog finally goes to Earth (see sidebar page 61). After that, in the episodes "Homefront" and "Paradise Lost" Eisenberg played Starfleet Cadet Nog. Finally in "A Shattered Mirror" he played Nog in an alternate universe. "I had to play Nog kind of like a jerk," said Eisenberg. "I wasn't very friendly, especially with Jake. I was kind of rude. But that was fun. It was fun to play Nog kind of sinister, not jovial."

The actors, writers and producers of DEEP SPACE NINE draw praise from Eisenberg, who noted, "I think the writing is good, and I think the show is good, and I think everybody does a good job. I'm glad the show continues to go, because now people are really starting to like it. This show really revolves around characters, so they had to build up the characters. It takes time to do that. Now that the characters are built they can go full steam ahead with it. So I think that's 'hats off' to all the actors for portraying the characters, bringing life to them, and the writers for writing it. I think when I watch the actors on the show that they're so talented. Rene [Auberjonois] and Armin [Shimerman], they come from serious theater backgrounds, and Rene has been in the business for I don't know how long. Avery [Brooks] has just got a presence about him that is unexplainable. Colm Meaney, going from film to this, and does such wonderful jobs, and Nana [Visitor] and Terry [Farrell], and don't forget [Alexander] Siddig. These actors are really fine actors, and watch them, and I learn."

Eisenberg said he enjoys interacting with his fans. "The fans keep you in there." About STAR TREK conventions, Eisenberg noted, "I enjoy them. I think it's fun. Not only is it fun because of the fringe benefits of doing a convention, you get to go some-

should be commended for not cutting back to the station for the extraneous B-story. We are stuck on that planet with that disturbing disease, right along with Bashir.

"It's such a cliché of STAR TREK that you come in, solve the problem, and then go," said Echevarria. "So we turned that on its ear. Bashir did get some of the way there, but you know he learned a humbling lesson along the way. He went in utterly confident that he would be able to do it in a week. He was wonderful in that show and Ellen Wheeler, the pregnant woman was terrific and having Michael Sarrazin was terrific. He came in and auditioned and just blew the room away. There was no question of auditioning anyone else. Women love this man and still swoon over him down on the set."

"The Quickening" features one of DS9's most impressive exterior sets, created on location at an abandoned aerospace facility in the San Fernando Valley. Beautiful matte paintings of the city, complete with smoking bonfires at night, add to the sense of otherworldliness. The episode was designed by Randy McLain, filling in for Herman Zimmerman who was working on the TNG feature.

"I'm nobody on Ferenginar."

—Quark

BODY PARTS

★★

5/25/96. Production number: 497. Teleplay by Hans Beimler. Story by Louis P. DeSantis & Robert J. Bolivar. Directed by Avery Brooks.

Quark returns from a visit to the Ferengi homeworld with the stunning news that he has been diagnosed with the incurable Dorek Syndrome. He has only six days to live. Faced with a stack of debts and no means to clear his accounts before entering the great marketplace of the afterlife, he is convinced by Rom to sell his remains—make that desiccated remains—on the Ferengi futures market. Apparently the remains of influential Ferengis are considered a worthy desk toy. The key word here is successful, however, and when Quark's remains garner only a half-hearted bid from brother Rom, the barkeep falls into a deeper funk over his failed career.



Kira is brought into O'Brien's family when the pregnant Keiko is so badly injured that the only recourse is to have Kira carry the child.

"Body Parts" is a mildly amusing Ferengi story that suffers from a meandering dramatic through line and some rather long talk-heavy scenes between Quark and Rom, and later between Quark and Brunt, a kind of Ferengi commerce cop who hates Quark and demands the desiccated remains he paid for even when Quark finds he was misdiagnosed and will not die.

"It was an interesting show," said Robert Hewitt Wolfe. "Just when you think you know where this episode is going, it seems to go in a different direction. The comedy works, but we come to find that Quark has a definite sense of honor. He has a contract and Brunt gives him a choice: either give me dead Quark or you will

have to break the contract. And breaking a contract is a big thing to a Ferengi. We see that Quark is willing to die rather than break the contract, which tells us something about Quark. Given the weasely character that he is, there are some things that he prides himself on. [The episode] is also a nice showcase for Rom's love for his brother."

The B-story is the anticipated introduction of Nana Visitor's pregnancy. While Bashir, Kira, and the pregnant Keiko are in the Gamma Quadrant, their shuttle is hit by an asteroid and Keiko is wounded. Bashir is left with no choice but to transfer the fetus to Major Kira. "It is a very sweet story," continued Wolfe. "The whole episode has an emotional, sweet undertone to it that I don't think any of us anticipated when we were writing it. This is the warm fuzzy episode."

"I think we both know where I have to go."

—Odo

BROKEN LINK

★★★

6/01/96. Production number: 498. Teleplay by Ira Steven Behr & Robert Hewitt Wolfe. Story by George A. Brozak. Directed by Les Landau.

Odo is stricken by another mysterious illness that causes him to lose solid form. When Bashir's attempts to correct the fluctuation in his mass and density fail, the only alternative is to contact the Founders. In the Gamma Quadrant aboard the *Defiant*, the crew is soon met by a squadron of Jem'Hadar fighters and the head Founder. She reveals to Odo that his illness was a ruse to force him to rejoin the great link and stand in judgment for killing another Changeling (in last season's "The Adversary").

"This was a pitch from George Brozak who has sold stuff to TNG before," said Wolfe. "What he was pitching was essentially Odo being tried for killing the shape-shifter in the 'Adversary.' We had this problem: how do we get him back that is clever? How do we do a shape-shifter trial that is interesting? That was a big problem and we hit on the idea of not showing the trial at all. We didn't really want to do a trial show. We wanted to do a twist on that and what we hit on was to do a show in which we take him there and he sort of gets sucked under the shape-shifter water and we just have to wait for him to come up. When he does he has been found guilty and what they do is take away his shape shifting ability, which will have repercussions. On top of that he learns that Gowron is a shape-shifter, and we play a bit of the rising Klingon tensions before the episode begins."

"A lot of people said they liked 'Way of the Warrior,' and the introduction of the Klingons, but that it felt like a departure for the series instead of a natural continuation of the series," continued Wolfe. "We wanted to show them that we weren't totally dumping everything we had done for all these years, but we felt it was an unfolding complication. We always felt the Founders were behind what was going on with the Klingons if nothing else than just because they were making the Klingons paranoid, but we always wanted to show it may be more overt than that." □

Bashir, Sisko and the Founder spokesman (Salome Jens) see the result of the Founders' judgement of Odo for killing one of his own.



where that you haven't been, and you meet all these people. I would like to do more. Sometimes I think they don't call me because they think I'm a kid. Which is funny, that they think I am still a kid. I'm doing my job."

His favorite conventions? "I've gone twice to England, and had a blast out there."

Eisenberg particularly wanted his fans to understand the dues for his Fan Club. Five dollars of the dues go to the National Kidney Foundation. "I thought that would be an interesting way to raise money, and to give back to what gave me my life," he said. "I actually got a letter from one of the fans that joined, saying that a friend of his son is on dialysis, and they thought it was really neat that I was doing this. I'm really excited."

Fourth season, Eisenberg did not just play Nog. He also got the chance to play a character named Kar, one of the Kazon, on a VOYAGER episode called "Initiations." "I auditioned for Kar," said Eisenberg. "I think they were having trouble finding somebody that looked young enough that could handle the role, or that could handle the role. I was told Rick [Berman] said, 'Well what about Aron?' I think they wanted to bring me in for an audition for a long time, but because of Nog, they said, 'No. He's too known as Nog.' So they brought me in for the audition, I read for it, and I got it. I really had to read for it. They just didn't assume I would be able to do it. I was so lucky to have that part. It was so much fun. I had such a blast working on that show. Me and Robert [Beltran] were just goofing around the whole time. It's funny, you know, you've got such an intense role, and yet we're laughing and having a good time. It was finally something really meaty that I had, and something that I didn't ever think I'd get to play, because of being short or looking younger. I never thought I'd be able to play a character where he's really trying to kill someone."

"It was the other extreme of Nog. I wasn't worried at all about having Nog come out, because I knew Nog's character, I knew all his idiosyncrasies. This is a completely different character. On the Internet people

“I've had so much fun doing what I love to do. It's like a book. I can't wait to see what's going to happen next.”

—Aron Eisenberg—



Eisenberg, sans makeup, just turned 27, and is short due to a kidney ailment, a blessing that led to his acting career.

get the chance. "VOYAGER is going in one direction, and I don't think Kar is going to meet them somewhere else, which is unfortunate. It was a fun character. I always hope to play it again."

Like many other actors, Eisenberg wants to learn to direct, and is actively pursuing this goal. "I'm directing a play at the local college," he said. "This is the second play I've directed. I'm in a film directing class, so I am trying to make little films like that. I really want to learn, but it's difficult. Acting was more of a natural thing for me. Directing, there's a lot of technical things I need to know, and I want to know. It's tough, but I've got to keep going. That's what I want to do. I'll get there some day. It's hard, but you've got to chase after your dreams. I say that so often, because I hope if anybody ever hears that, that's what they do, because I think so many people don't. It's made all the difference in my life." In addition to acting and learning to direct, Eisenberg is also planning his upcoming wedding. He says about his life, "I've had so much fun doing what I love to do. It's like a book. I just can't wait to see what's going to happen next." □

say, 'I could tell it was his voice.' I say, 'Come on people, it's the same person.' I was really proud of it. They were really proud of it, the producers and everybody. It made me feel good to know that I came in and was able to do it."

Eisenberg enjoyed working the other end of STAR TREK. "It was the first show they filmed for the [second] season," he said. "It was actually quite fun. It's like one huge family with two separate entities. It was fun to go to both and feel like I've been both places in STAR TREK. I'll forever have that niche, that I got to be on both shows. And the crew, I knew most of the crew because they used to work on DEEP SPACE NINE when NEXT GENERATION was on."

"I got to meet Patrick Stewart. When I went into looping, I met him and he gave me a complement. He was really a nice guy."

While Eisenberg would like to play Kar again, he does not think that he will

STAR TREK DEEP SPACE NINE

SPECIAL EFFECTS EPIC

Paramount brass increased the budget to give "Way of the Warrior" the look of a second pilot.

By Dale Kutzera

When the executives at Paramount asked the DEEP SPACE NINE producers for a season opener that would attract attention, they had no idea it would lead to one of the most effects-intensive STAR TREK shows ever. Executive producer Ira Behr and co-producer Robert Hewitt Wolfe pulled out all the stops in their script, "Way of the Warrior," with Klingon armadas de-cloaking around DS9, a daring rescue of Gul Dukat from an attacking flock of Birds of Prey, and an incredible epic battle between DS9 and the Klingon fleet. Needless to say, when visual effects producer Dan Curry and supervisors Gary Hutzel and Glenn Neufeld read the script, they knew they had their work cut out for them. "Ira just handed it to us and I went, 'Oh,

that's about a million [dollars],'" said Neufeld. "Everyone that read it thought it couldn't be done. Nobody was prepared for what we had to do. There is no way to acknowledge that you are about to sacrifice your life for two and a half months."

"Sometimes we do get very [effects intensive] scripts and we never do them," said Hutzel. "They are wish lists, but in this case the studio decided they wanted to give a big push at the beginning so they were willing to put up the money to do essentially a pilot. [The budget] was about eight times our pattern budget for a two-hour episode. The difference was with a pilot you have about three months or prepare while we had a week to prepare and then start away."

The two supervisors typically alternate episodes, but Dan Curry knew "Way of the Warrior" would require their combined



Above: Paramount model makers used the show's own Birds of Prey as a guide in painting store-bought model kits needed to fill the screen for the episode's space battles. Right: Visual Effects Supervisor Gary Hutzel adjusts one of the model groups.

talents. Hutzel lobbied for Neufeld to work with him on the production and Curry agreed to take on episodes himself, assigning other episodes to effects coordinator David Takemura. "We knew [the episode] was huge—like tackling a feature in a fraction of the time," said Curry. "In order to make that do-able we gave the task to Hutzel and Neufeld and they just devoted themselves to it. I had to redo the title sequence and [supervised] a few of the first episodes and David Takemura, who usually works as Glenn's coordinator, supervised the other shows. [Series coordinator] Eddie Williams worked with me as coordinator and David hired Kendell Shaffer as coordinator for his shows."

Fortunately for Hutzel and Neufeld, the effects in "Way of the Warrior" could be roughly broken into two distinct sequences.

Hutzel assigned Neufeld the Gul Dukat rescue sequence and a handful of armada shots around DS9 while taking on the armada battle sequence himself. This allowed the two supervisors to approach their sequences individually, applying their preferred techniques to execute the scene. According to Neufeld, both sequences presented their challenges. "The *Defiant* rescuing Gul Dukat's ship had more cuts in it than the battle sequences, but was actually less work," he said. "The complexity of the battle shots comes from



having many ships and having to choreograph it so they don't crash into each other, but there is a rhythm of attack. There were multiple ships that had to fly locked together and are attacking each other, but the opportunity to pass and tilt at radical angles is reduced because you have to keep track of everything that is going on in the shot. Whereas in the rescue sequence you can do all kinds of crazy pans and tilts cause you are trying to follow the ships around as they attack other ships. Gary's work was much harder to do. Let's say I had 13 shots and he

has nine, in his nine shots he had 600 ships while in my thirteen shots I had 40 or 50 ships to shoot. Even given the fact that we put up ten Birds of Prey at a time it was more difficult to do than mine."

To realize the ambitious armada scenes in the time allowed, Hutzel conferred with executive producer Ira Behr on the look and scope he was hoping for. "Ira Behr was tremendously supportive on this and really helped to make this happen," said Hutzel. "He wanted an armada—as many ships we can get and I said, 'We don't have enough money to do an armada, but I'll put as many ships into the scene as I can with the resources I have. What eventually happened was we ended up using everything from the model kits to Christmas ornaments to dress up the background with ships and shoot them as many at a time as possible."

The FX supervisors normally begin motion control footage only after a final cut of the show is ready so that they know exactly how many seconds they have to fill. For "Way of the Warrior," motion control began as soon as the first unit wrapped principal photography. "There was no choice," said Hutzel. "We had about 60 days of motion control to shoot for this and in that situation we had to shoot as soon as the first unit was done and we were free. Even then a lot of that had to be double-rigged—shooting simultaneously on two rigs."

The armada shots in particular required some ingenuity on Hutzel's part. Where computer generated effects should have created an armada of ships quite easily, none of the DS9 models, save for the *Defiant*, have CGI versions. The effects team was faced with the challenge of shooting multiple models to create the scenes. To make the task easier, Hutzel devised a way to shoot groups of three to six models at the same time. By building models at varying scales, squadrons or phalanxes of ships could be shot at the same time. Fortunately the merchandising of STAR TREK provided a ready supply of models kits and toys. Even the small four-inch Christmas tree ornament of the Klingon Bird of Prey was uti-

“I said ‘We don’t have enough money to do an armada’...We ended up using everything from model kits to Christmas ornaments to dress up the background.”

—Supervisor Gary Hutzel—



Effects Coordinator Judy Elkins paints a cruiser with fluorescent paint that makes a bright matte against a dark background.

be drugs hidden in it so they broke it open. When it came back it was broken in pieces. That was a nasty surprise. The Klingon heavy cruiser was also damaged. We had to quickly make Styrofoam mock ups of those ships and shoot around them until we could have the repairs done."

An assembly line of model makers and painters was set up in the back room at Image G, where all of STAR TREK's motion control work is filmed. Twenty of the skillfully detailed and painted kits later met their fate on a Paramount sound stage where special effects person Gary Monak blew them up before high speed cameras. So many different models of different sizes were used that a chart representing the accurate scale of the ships in relation to each other was drawn, copied, and posted around the studio. Hutzel carefully mapped out the multiple shots needed of each size ship. Each model typically involves several filmed passes to photograph the exterior, the internal window lighting, engine lighting, matte pass, and any special interactive lighting such as shadows or reactive flares of explosions and weapons firing. Each pass involves a careful re-setting of the lights and can be quite time con-

lized. When the supervisors couldn't locate enough of the collectible ornaments, a cast was taken of one and many duplicates created from the mold. The toys, model kits, and ornament castings were carefully detailed and painted to match the full-sized models.

"We had a four-foot Bird of Prey, a one-foot Bird of Prey, an eight inch Bird of Prey, and a four inch Bird of Prey," said Neufeld. "We also made a plastic kit of the Vor'Chas and shot the real Vor'Cha model. We had a kit of the old style cruiser and shot the full size cruiser that Industrial Light and Magic built for the features."

"I had a team of four people doing nothing but building model kits and detailing them," said Hutzel. Model preparation was also complicated when two Klingon FX models, sent to Scotland for an exhibition on the art of STAR TREK, came back damaged. "Apparently when [the Neg'Var model] got to customs they thought there might



Various toys and model kits of Klingon ships were assembled for filming. Mounts were hot-glued on.

suming. To speed up the process, the needed passes of a particular model with a particular lighting set up were shot at the same time whenever possible. "We needed to put up one ship and shoot as many beauty passes in a row before we turned around and shot the matte pass," said Neufeld. "All of that planning is all attributable to Gary. It was his episode. He decided how many models to build and what they would look like."

"In those shows there were a hundred ships outside the station," said motion control cameraman Josh Kushner. "Now the ones that were close up in the frame where all shot singly like we would do in any show, but the ones that were very tiny off in the background are so small you can't see what they are. Normally when we are shooting ships close up we would never have two ships do exactly the same thing, but we put the background ones on black wood sticks hanging from a black piece of wire and arranged them like a squad. They were so small, but they add a lot as far making the

Final composite shot of the Klingon armada surrounding Deep Space Nine in an effort to get at the survivors from the Cardassian government.





Above: Motion control rigger Dennis Hoerter works on a full-size studio model with Gary Hutzler and Glenn Neufeld. **Right Top:** Visual effects coordinator Judy Elkins and freelance artist Dawn Llewellyn add UV paint to simulate windows. **Right Bottom:** Dennis Hoerter takes a light reading on a matte-pass of a Klingon Bird of Prey.

illusion of a crowd of ships. Actually it was very tedious, because it's just a matter of filling up the frame with as many ships as you have time to shoot."

In addition to creating squadrons of fighters from model and toy kits, Hutzler had an entirely new model of a DS9 docking tower created, complete with rotating phaser and torpedo banks. "The tower with the rotating piston was my concept," he said. "It has a very mechanical quality intentionally. I tried first to do it organically and it wasn't violent enough and I found by doing very mechanical motions we were able to give it a more machine-gun, more dangerous feel." The drawings for the new armaments were executed by illustrator John Eaves. The model was built by long-time STAR TREK model-maker Tony Mininger, complete with stepper motors to reveal the armaments and turn the gatlin-gun style wheel. The precision motors allowed for movement during each film frame shot, creating a blurred, go-motion effect. The action could be precisely

Final composite shot of the Klingons attacking Deep Space Nine with laser blasts and explosions added into the already crowded frame.



repeated for subsequent passes.

To decrease the time spent on lighting changes, Hutzler utilized a seldom-practiced technique of painting the smaller models with UV reflective paint which glows bright under fluorescent light. Where most matte shots involve filming the darkened model against a bright background, this technique allowed matte shots of the smaller models to be filmed simply by turning off the practical lights used to film the "beauty" pass and turning on the fluorescent lights. The resulting image is of a bright matte of the models against a dark background, and can be easily reversed in the video compositing process to create a standard matte. "I chose to paint them UV green to get more in fast," said Hutzler. "By cross lighting it they were self-matting. That allowed me to shoot many more ships than I normally would have. The writers were willing to accept three of this and four of those, but we gave them much more, which they were delighted with."

Even with the detailing and artful painting by visual effects coordinator Judy Elkins, the model kits were used only for the distant ships of the armada. "The only things that made that work is when they fly by they are going very fast," said Neufeld. "And when you see groups flying by you will see one or two firing the green phaser beams. That is what saves us in those situations."

For over 30 days, Hutzler and Neufeld worked side by side on two motion-control rigs at Image G. Where different models in one shot are typically filmed one after the other, for "Way of the Warrior," they filmed many different shots of the same model during one set up. Each move was stored in the computer. When another model was rigged,

lit and ready for filming, the same series of shots could be repeated. While this method saved time by reducing the number of model changes and lighting set-ups, it increased the logistical complexity of keeping track of each element. "Another incredible feat was the coordination of Judy Elkins and originally David Takemura, who was with us on the first episode," said Neufeld. We shot hundreds, maybe more than a thousand passes of things. Every shot has a matte pass, beauty pass, light pass—maybe four light passes. Just getting that transferred and logged, then the paperwork that is required for it to go in to the compositing bay—it was a Herculean amount of coordination going on."

"There were quite literally thousands of elements," said Hutzler. It is no less work than would be done for a feature, only done in nine weeks. Judy Elkins was indispensable. She managed the paperwork flow as well as supervising the art projects. There is nothing you can do to Judy to make her lose something. She is too organized and too thorough. I'm very fortunate in that situation. Now we have an extremely comprehensive database."

The cumulative effect of the combined talents of the DS9 effects teams, the crew at Image G, and the subsequent artistry of the composite and animation artists at Pacific Ocean Post (see article on page 64) is a landmark in television special effects. "Because of my experience on the show, I am able to take a look at something like this and say there is a clear cut path for this," said Hutzler, "and because of the support I got from Ira Behr, the writers, and the department, we were able to make the things happen in a timely way." □



Robert Beltran as Commander Chakotay, Ethan Phillips as Neelix, and Tim Russ as Lt. Tuvok, in "Tattoo," an away team mission to drill for minerals. Tom Paris and Janeway as the pinnacle of human evolution—two giant salamanders—in "Threshold."



STAR TREK VOYAGER

Michael Piller gave the writing staff a much needed shake-up during second season.

By Dale Kutzera

It was, to quote Charles Dickens (or STAR TREK II: THE WRATH OF KHAN) the best of times and it was the worst of times. STAR TREK: VOYAGER's sophomore season boasted some of the series' finest moments as well as some of its bleakest. As viewers scratched their heads over the hit-or-miss quality of the first half dozen shows, over the reliance on Alpha Quadrant elements, and the overall blandness of the characterizations, the behind-the-scenes atmosphere in the production office was equally contentious. The mid-season introduction of a long-arc story spanning several episodes—a kind of story-telling not familiar to STAR TREK—invigorated some writers and frustrated others. Michael Piller's return to the series took many staffers by surprise [see article on page 81]. And although new writer Lisa Klink was brought on board, many on-line critics called for a complete house-cleaning of the writing staff.

VOYAGER's second season actually began at the end of the first when the UPN network executives decided to hold over the last four shows filmed in the spring of 1995 to air the next fall. The decision, an attempt by the fledgling network to start its second season with fresh programming while competing



Kate Mulgrew as Captain Kathryn Janeway in second season opener "The '37s," finding Delta Quadrant abductees from Earth, including Amelia Earhart.

stations would be airing re-runs, frustrated the producers. "We had no idea that this was intended by the network," said executive producer Jeri Taylor. "We always plan our closing episode rather carefully so that it builds to a climax, leaves people wanting to come back, and says something about the franchise. It's a special kind of show that we design. We didn't ring the first season to a close. It simply ended. It stopped mid-stream on an episode that never would have been selected as a closing episode. At the tail end of last season the shows were bottle shows where we were trying to make up for over-budget shows. So to start off the season we essentially had a bunch of bottle shows. We would not have designed it that way."

Noted executive story editor Ken Biller, "It was really frustrating between the seasons when I knew we had totally lost momentum. We had fresh episodes sitting in the can, but the audience was forced to watch not just re-runs, but because it was a new show, re-runs they had seen just three weeks before. I think it really hurt us. We ended on a run-of-the-mill episode where Tuvok was the drill instructor. It wasn't a cliff-hanger. It wasn't a season-ender. It had no bang. We just sort of disappeared."

"The '37s" was intended to end the first season with a spe-

VOYAGER EPISODE GUIDE

By Dale Kutzera

"It was a beautiful city."

—Janeway

THE '37S

★★

8/28/95. Production Number: 120. Stardate: 48975.1. Written by Jeri Taylor & Brannon Braga. Directed by Jim Conway.

When the *Voyager* crew finds a 1937 Ford pickup floating in space (reminiscent of the classic SATURDAY NIGHT LIVE, STAR TREK skit), the crew follows its trail to a planet where atmospheric disturbances force the crew to land the ship. There they discover Amelia Earhart (Sharon Lawrence) frozen in suspended animation and an entire civilization of earthlings who are descended from 300 men and women kidnapped by aliens in 1937. These strangely dressed folks invite *Voyager's* crew to join them and Janeway fears the loss of her best people as she allows each crew member to decide whether to stay on this planet or continue home.

Many disparate story elements and ideas are shoe-horned into "The '37s" and nothing flows logically from point to point. The initial need to land the ship is a convenient invention of the writers, but allows for an impressive effects sequence. Landing also provides for the shock of seeing blue sky outside the conference room windows, and adds a new alert level, "blue," to TREK lore.

The introduction of Amelia Earhart, however, serves no real dramatic purpose. Sharon Lawrence wears the costume nicely, but has little else to do (and virtually nothing in the latter acts). Janeway could have discovered Albert Einstein in that giant test tube and it would have had no discernible impact on the story. The fact that Janeway is a fan of Earhart is not capitalized on, as was, for instance, Kirk's affection for Abraham Lincoln in "The Savage Curtain."

The inevitable story in which part of the crew is tempted to remain behind also deserved better treatment in an episode not already crowded with human alien abductees, Amelia Earhart, and a landing sequence. It comes on suddenly and is not fully explored. At the very least they could have shown us a matte painting of these beautiful, tempting cities Janeway speaks of. The big moment where Janeway finds no one is defecting comes across as a bit of a cliché. What a difference it would have been if she found half her senior staff there!

"The '37s" was intended to mark a new direction for VOYAGER, the resolution of Maquis/Starfleet friction and the bonding of the crew as one. "This is the episode we designed to be the final show of [first] season," said co-scripter Brannon Braga shortly after it aired. "We were interested in having the crew show a little

Janeway's hero, aviatrix Amelia Earhart is found in stasis on a planet populated by Earth abductees in the Delta Quadrant in "The '37s".



cial effects spectacle of the *Voyager* landing and the thematic closure of the crew coming together. Instead, it served to kick off the second season. The other three hold-overs—"Elogium," "Twisted," and "Projections"—were all bottle shows set entirely on the standing sets. To break up the sense of claustrophobia, the first two shows filmed after the summer hiatus, "Initiations" and "Non Sequitur," were shuffled into the line up to capitalize on their exterior locations. While the resulting schedule gave some variety to the scope of stories being told, it meant that some first season shows did not air until well into the second season, raising some continuity questions among perceptive fans. How is it that Ensign Wildman had been on board ship for ten months but only now discovered she is pregnant? Kes and Neelix, ostensibly lovers, have actually lived in separate quarters all this time?

"I felt the four shows from last year were very average shows," said executive producer Michael Piller. "Of the first three new scripts, the first was already in prep and there were serious problems with the other two. We had to move the number two show to number four and the number three to number two, so we were already having script problems at the beginning of this season. We had no stories in development. We had the first three scripts, one other script, and then nothing after that. We had several nuggets—little threads of stories some of which were okay and some of which were not—but there was clearly a lack of development. I don't know, I guess I was responding emotionally to a difficult circumstance and I just rolled up my sleeves and said 'I'm going to throw myself into this body and soul.' I know what I think makes a TV show work and what make STAR TREK work. The problem is when you are in prep there is a time limit. And when there are 26 shows and no stories in development, there is a voice inside of me that says, 'Get going!!' I was willing to be the guy who says 'It's not good enough' and Jeri was very upset that I would take that role, that I would be willing to be a bad guy if that's

“We ended on a run-of-the-mill episode. It really hurt us. It was not a season-ender. It had no bang. We just sort of disappeared.”

—Exec. Story Ed. Ken Biller—



Seska (Martha Hackett) uses Chakotay's child as bait to lure him into a Kazon trap in "Basics."

what it took to get the things moving here again."

One of the first to feel the force of Piller's crusade was story editor Ken Biller, who was well into drafting his show "Initiations." Piller, about to return from an extended vacation, was not entirely pleased with Biller's first draft. Jeri Taylor had already written extensive notes on it and was busy at work on "Persistence of Vision." Piller offered to work with Biller on "Initiations" and called him on his car phone. "I said, 'Listen, these Kazon are disappointing characters because they are one dimensional. These guys are supposed to be based on this anarchy that comes with street gangs. All these sects are broken off from a common goal. They are now fighting each other over the same kinds of things that L.A. street gangs are fighting over and yet they are coming across as kind of warmed-over Klingons. All this sort of deep warrior, honor stuff is getting tiresome. I want you

to stop, don't write anything today, leave the office and go find some gang members or find a policeman who can take you to see some gang members. I'll talk to you about it tomorrow and see what you find out from the street.' And I hung up on him."

Although Biller never connected with gang members, he did find the book *Monsta* by "Monsta" Cody, a former gang member and convicted murderer. The insight it provided into gang culture and peer pressure infused his writing on the second draft. "Research is a good thing to do," said Piller, "and I've constantly encouraged other writers to go out and hire a consultant. I hired a consultant for 'Meld,' because I wanted to get to the roots of violence in psychology that I didn't understand. There are things that, as a writer, I'm coming at from the outside and I need somebody to help me get inside. So here we were, on the first day of prep and Ken started rewriting that script based on my feelings that we had to get to the guts of what drove the Kazon and they had to be different from Romulans and Cardassians and Klingons."

The changes made to the story sent ripples through the production unit, forcing



Executive producer Jeri Taylor on the bridge of *Voyager* runs the VOYAGER writing team for executive producer Rick Berman and co-created the show with Berman and Michael Piller.

changes in set designs and shooting schedules. Remembered Piller, "Basically they had to change the whole thing overnight. By the time that week was over the production people were beside themselves. I was called into a meeting and told 'You basically threw this entire unit into chaos.' I said 'I did it because the script wasn't good enough and we had to make the show better.' As I said, I was extremely disruptive. The unit—all the people that sit in production meetings making plans, designing sets—suffered probably for weeks because I was disruptive, but it was a choice of settling, or doing what I considered excellent work. The bottom line is we had a better show, because Ken did research. If you want to look at a success story this year, all you have to do is look at Ken Biller's work during the last 12 months and see how strong a writer he has become as a result of moving from what we were doing before to writing provocative, thought-provoking material. He has become the poet laureate of STAR TREK fourth season by his work on 'Lifesigns' and 'Tuvix'. He was struggling with human relationships at the beginning of this season and as a result of this new challenge I think we've all given ourselves he has delivered some marvelous material."

To replenish their depleted story files, Piller called staff meetings to generate new ideas and doubled the number of pitches taken from freelance writers. "We needed anything we could get in the beginning of the season," said Piller. "It wasn't until Jeri's script 'Persistence of Vision' marked the beginning of the turn. This was a script that she was struggling mightily with and I think James Conway did a fabulous job in making a fairly average story into an excellent piece of television. We started building on that momentum and I think from that show on we consistently started doing inter-

esting things."

The series also received input from UPN, something of a shift from past TREK series that had thrived happily in the relative autonomy of syndication. VOYAGER carried the burden of being UPN's flagship show and was its only returning series from the original season. Ratings were critical not only for VOYAGER's own viability, but in order to use the series to launch other UPN shows. At one point UPN president Kerry McCluggage met with executive producer Rick Berman, Piller, and Taylor to review market research and discuss the meandering direction of the series, and the reliance on Alpha Quadrant elements. "We were sort of given a mandate by the studio," said Biller. "They wanted more action, more jeopardy. They wanted cool stuff."

A colony of earthlings, Barclay from the *Enterprise*, flashbacks to Chakotay's hike through a Central American jungle, and a host of reminders of past lives in "Persistence of Vision" seemed to indicate that the only pastime in the Delta Quadrant is looking longingly out the window and remembering home. "Unfortunately, I feel like we've done a couple cross-over type of things like bringing Q in," admitted staff writer Lisa Klink. "I think that was a terrific episode, but it was familiar. It was somebody who we've met before. And in 'Dreadnought' we had the Cardassian missile. Individually those episodes worked well, but I think in general they had the effect of making this a familiar neighborhood and I see we're still doing that in some upcoming stories. Certainly for our freelance writers, the best favor you could do for us is to bring in something new and different we haven't seen."

For Piller, the meeting with McCluggage had an almost paranormal overtone. Recalled Piller, "Fundamentally, Kerry said, 'We don't think you guys have realized the potential of the Delta Quadrant. You've

solidarity and standing together saying 'We will make the best of this situation.' There's nothing worse than tuning in to a TV show where everyone hates to be where they are—unless it's a comedy. I would like to see people whining less about home. Enough already. It's going to start getting tiresome. We're going to focus more on exploration. That will be the over-riding concern. We are always looking for ways to fulfill the promise of this mysterious and dangerous quadrant of space. If there is one complaint I have about the first season, it is that there wasn't enough different about this quadrant. The aliens we met were painfully reminiscent of earlier shows. Our imagination fell a little short of what we're capable of doing."

"I am not your son, Federation. I am your executioner."

—Kar

INITIATIONS

★★ 1/2

9/04/95. Production Number: 121 Stardate: 49005.3 Written by Kenneth Biller. Directed By Winrich Kolbe.

Chakotay, alone aboard a shuttlecraft to perform the Pakra, a solitary Indian ritual commemorating his father's death, accidentally enters hostile Kazon space. There he is attacked by a young Kazon, Kar (Aron Eisenberg), who is attempting to earn his Ogla warrior name by killing the Federation enemy. Chakotay tries to warn off the inexperienced youth, but ultimately destroys the Kazon fighter ship after beaming the humiliated Kar aboard his shuttle. Soon, the two are pulled via tractor beam aboard a larger Kazon vessel sent to investigate the explosion. Held captive by Razik (Patrick Kilpatrick) and Haliz (Tim deZarn), Chakotay learns that because Kar has failed in his first mission, not only does he not earn his name, but he is sentenced to die at Chakotay's hands.

In this first new episode to be filmed after returning from hiatus, the producers begin a season-long effort to define the Kazon as a uniquely malevolent villain akin to the Klingons, Romulans, and Borg. This attempt is not entirely successful for two crucial reasons: 1) as a viewer, I couldn't sympathize or care less about whether or not the young Kar obtains his Ogla name, and 2) the attempt to depict the Kazon and this part of space as different and unique is hampered by an easily recognizable DS9 actor and an over-used TV location. Eisenberg does a fine job in the role, particularly in a tense moment when he can't quite bring himself to kill a sleeping Chakotay. His voice and mannerisms are immediately recognizable as Nog, however, his well established Ferengi character on DS9. If this doesn't break your suspension of disbelief, then the familiar location of Vasquez rocks, site of Bedrock in the Flintstones Film, and location of Kirk's battle with Finnegan in the episode "Shore Leave" will. Required by union rules to only use

Aron Eisenberg takes a break from his role as Nog on DS9, and joins VOYAGER as a young Kazon taking shots at Chakotay in "Initiations"



locations within a 37-mile radius from Paramount studios, the producers were careful to avoid seeing the most famous jagged peak.

"We made a very big mistake in casting Aron Eisenberg because his voice is so recognizable that it took anybody watching both shows out of the episode," said Piller. "His performance was wonderful, but I think it was just a casting mistake."

"We thought that because he was so heavily prosthetized in this show and in DS9 that he wouldn't look anything like he did, but he does have a distinctive voice," admitted Taylor. "People who know both shows well picked up on that. Some thought it was cool that we were doing an homage to DS9."

"Did I program Paris to be so annoying?"

—Doc

PROJECTIONS

★★

9/11/95. Production Number: 117. Stardate: 48892.1. Written by Brannon Braga. Directed by Jonathan Frakes.

The Doctor is activated to find the *Voyager* empty—computer records indicate a massive Kazon attack has occurred and the crew has abandoned ship. The situation only becomes more puzzling as several crew members appear, but do not register on Doc's tricorder. Apparently the only life form on the ship is...the Doctor. Much to his confusion and counter to his program, the Doctor experiences injury and pain during a struggle with a Kazon warrior. If that isn't enough, Doc can roam freely about the ship thanks to a series of holographic generators Torres has rigged up, and is visited by TNG's favorite nerd, Lt. Barclay.

If we are to believe Barclay, Doctor is in fact a flesh and blood person, Doctor Lewis Zimmerman, and is trapped in a holodeck-induced delusion. The *Voyager* and crew are mere holograms and everything he has experienced has been part of a program to test his new medical program. He is the real person, but unless he destroys the holographic *Voyager*, he will be trapped in his delusion forever.

"Projections" is a perplexing tech-mystery and provides another moment in the spotlight for Robert Picardo's Doctor. Despite writer Braga's careful layering of one complication upon another, however, this bottle story can't help but lose steam in the middle. The premise is reminiscent of *TOTAL RECALL* in which a messenger enters the hero's dream at one point to tell him that he is, in fact, dreaming. Such labyrinthine techno-mysteries rise and fall on their execution and "Projections" does not provide enough memorable character moments to lift this above it's labored premise. One would have hoped for more humor from the stunt-pairing of *STAR TREK*'s greatest inferiority-complex and greatest egotist.

Robert Picardo in a rare fight sequence for the Doctor as he challenges Kazon invaders aboard *Voyager* in the actioner, "Projections."



taken us to a strange wonderful place and you've left us alone out there, but we've been meeting space whales and strange phenomenon. We don't think there are enough aliens on the show.' Now most of the time, when a writer-producer is called into a studio executive's office and told what he's doing wrong, he gets his back up and says, 'Who the hell is this studio executive to tell me what the vision of my show is?' The problem is Mr. McCluggage was right on target two or three times fourth season. You have to understand that when I walked in to meet Gene Roddenberry on the very first script I ever wrote for TNG—the Nannites show 'Evolution'—the first words out of his mouth to Rick Berman were, 'There aren't enough aliens on this show.' We constantly say that Gene is in the room when we develop stories and that he speaks to us in very unusual ways, and when I heard that coming out of Kerry McCluggage, there was a kind of transference or connection right there and I knew Gene was talking to us.

"We had done a lot of very interesting things over the last several years on TNG," Piller continued. "A lot of metaphysical things, a lot of playing with the medium, and what I think Kerry was telling us was what Gene would want is to tell stories about meeting interesting people in space that serve as catalyst for the personal drama for our cast. I encouraged this and this staff has joined in an effort to do those kinds of stories now. I would not be at all surprised if you found people who were unhappy about this. Again I have been told and am more than willing to admit that I was disruptive this year and not always in a positive sense. But the result of going back to basics has been the most personally rewarding season of *STAR TREK* equal to the third season of TNG and the second of DS9. These have been the years I take the greatest pride in."

The presence of UPN was felt in other ways, some not always positive. If several in the production office opposed airing a series of reruns over the summer while the four episodes were kept on the shelf, a similar

“Jeri [Taylor] was very upset that I would take that role, that I'd be willing to be a bad guy if that's what it took to get the things moving again.”

—Producer Michael Piller—



Executive story editor Ken Biller, a veteran of season one and right-hand man on the writing staff, wrote "Lifesigns."

stretch of repeats stretched through December and early January. "It's always been that way and always will be," said Jeri Taylor. "We produce 26 shows a year. There are more than 26 weeks in our schedule. Post-production needs time to catch up so there are always these blocks with every show on the air. Now, with the big networks you don't notice it as much because they will put on specials like the Grammy Awards and the audience feels like they are getting something extra. UPN is just not at that level yet. Occasionally they have done a movie special, but largely they have to rely on reruns and so the audience instead of feeling rewarded, feels cheated."

What attracted more production ire was the networks often sensationalized promotions of the show. Most damning were the teasers for the episode "Resistance" which presented Janeway posing as a prostitute as the central event of the episode. "UPN has been less than supportive in our promotion," said an exasperated Michael Piller regarding the promo. "I fundamentally object to what they did on that episode. We are doing what I would like to think is the prototypical family show. The whole family can sit around and watch. It would be thought-provoking to you as an adult and your kids would enjoy it 'cause there is run and jump and space battles and you can talk about it at the breakfast table in the morning. Well, if I was watching the promotion for that show I would have seen a promotion that [depicted] cruel, unusual punishment, torture, pictures of people screaming, blood, and all sort of terrible, horrible things, and then this shot of Janeway looking sexy: will Janeway give her body to save her crew? Well, as a parent I'm not going to have my kids around the TV screen for that particular episode. Which is a shame because it was a warm, loving episode. I think UPN cares a great deal about the demographics of 18 to 35 men and I think they are or were missing the real attraction of *STAR TREK* which is something that 18 to 35 males can watch with their girlfriends, kids, mothers, everybody in the family. There was a great deal of objection brought to their attention."



Garett Wang as Harry Kim and Roxanna Biggs-Dawson as Belanna Torres with Michael McKean as the Clown of Fear in "The Thaw," directed by Marvin Rush with visual flair recalling TV's BATMAN.

It was also a UPN decision to shuffle the order of some mid-season episodes. The Q episode, "Death Wish," was originally scheduled to air at the end of January. Recognizing the publicity potential of the show, UPN executives understandably decided to hold the episode over to air during the February sweeps period, when program ratings set advertising rates. The decision however, meant that the Q episode would air in the middle of the multi-episode story arc involving the rebellious Tom Paris. This six-part story, intended to happen in consecutive episodes, would be interrupted by 'Death Wish' (in which the story is not an element), a rerun, and a pre-emption. The six episode arc now stretched over nine weeks.

"There was a lack of coordination between what we were doing and what the network was doing," said Biller. "I'm not saying that is the network's fault. They have all kinds of considerations. I used to work at a network, so I know what it's like in terms of scheduling. They have special programs, they have sweeps week, they have certain shows they have to burn off, they have all kinds of considerations to make in terms of what shows they're gonna air. The reason

A "small" glitch in the ship's holographic projection unit briefly renders the Doctor to a diminutive size in "Persistence of Vision."



you saw a whole spate of re-runs in January is because they wanted to make sure they had four brand new promotable, exciting episodes to run in February. I just know somewhere it wasn't communicated to the network or studio or maybe they were not apprised of the fact we were doing this long arc and therefore they couldn't plan."

The long arc story itself was a topic of energetic debate and discussion within the writing staff (see article on page 92). It coincided with a marked turnabout in the quality of the episodes. With Piller's "Meld," in which Tuvok mind-melds with a psychopathic killer, VOYAGER finally had a it's first stand-out episode of the season and marked the beginning of a successful quartet of stories that included "Dreadnought," "Death Wish," and "Lifesigns." "It goes to show you that just because you want to save money, that doesn't mean you have to do a show that is less successful," said Piller. "Both 'Meld' and 'Lifesigns' and 'Death Wish' were all money savers. 'Death Wish' not as much as the other two, but we saved huge amounts of money on those and it's because they were contained. Those shows were more fun to write for me than the big space battle, because I like character interaction. I like what the characters are doing to themselves and there are personal stakes involved and character conflicts involved. That to me is what makes TV come alive. My goals are high, impossibly high, I honestly believe that every episode, every week should try to be a classic. That doesn't mean that every one will, but every one should try. If you have to put in a programmer one week all right, that's fine, but don't get in the habit of putting in programmers week after week."

VOYAGER already had four episodes ready for its currently airing third season. With the practice of holding four episodes over established by necessity in the first sea-

"Color change and provocative movements are frequently associated with mating rituals."

—Chakotay

ELOGIUM

★★1/2

9/18/95. Production Number: 118. Stardate: Not Given. Teleplay by Kenneth Biller and Jeri Taylor. Story by Jimmy Diggs & Steve J. Kay. Directed by Rick Kolbe.

A swarm of space-dwelling life forms create an electrophoretic field around *Voyager*, causing Kes to prematurely enter the elogium—the time of life when Ocampa females become fertile. As the elogium occurs only once, Kes and Neelix must struggle with the decision to reproduce as the crew works to free themselves from the swarm.

"Elogium" was executive story editor now producer Ken Biller's first effort for VOYAGER. Brought in to rework the story by Jimmy Diggs and Steve Kay, Biller eventually worked with Jeri Taylor on the final script. It was during the story breaking and revision process that Biller began to feel he was auditioning for a permanent position. It's easy to see why the staff wanted him on board. "Elogium" moves in a clear direction, the tech-rationale is plausibly handled, and there are some nice character moments, particular a scene in which a distraught Kes talks about her father.

On the other hand, the early stage in which this script was developed is evident from the one-note characterizations of Neelix as jealous suitor and Torres as the trigger-happy Klingon. Jennifer Lien, whose Kes was largely ignored in the other first season episodes, shivers and shakes with conviction, but has yet to really establish what unique qualities set Kes apart from other adorable, perky aliens with funny ears. What role does she serve on the ship, other than as sounding board for Doc and Neelix? "Elogium," with its focus on "fraternization," and the revelation that one crew member is pregnant, feels like an early show, out of place at the end of the first season and even more so at the beginning of the second.

"It was unfortunate that it became a holdover, because it seemed a little odd, especially an the end with Wildman being pregnant," said Biller. "The truth is we wrote it expecting it to air earlier in the first season and then the studio changed the ball game on us. It deals with Kes' life span and her sexuality and we learn something about the Ocampa and, as we hope to do in a lot of our episodes without being too didactic, there is a little metaphor in there about teen pregnancy. Does Kes, just because she is capable of having a child, have to make the decision to have a child? It's certainly one of the biggest social problems of our day. I'm not saying we weren't trying to tell a good story too, but sometimes what happens is you get an interesting sci-fi idea like Kes going through puberty, and as you begin to write it you discover parallels and themes."

While TREK can be lauded in the social themes it touches upon, the idea of pre-marital sex is apparently too much to deal with as we learn that

Children having children is the social problem dealt with in the classic TREK way, when an underage Kes enters her fertile period too early.



Neelix and Kes are not lovers in the conjugal sense. "That was a big discussion," continued Biller. "I wanted them to be living together and doing it, but Jeri and Rick had some concerns that she is so young. Are we sending the right message to say that they are screwing? Isn't it more interesting if we show the time they have to first confront this issue? Because of when it ultimately ran, I thought it began to feel less believable and a little odd to tell the audience almost a year later that these people have never had any kind of sexual relationship. What I'll also say about this is that they are aliens. Who knows what mating is for an Ocampa? One of the things I thought was fun was we suggested the bizarreness of alien sex. For example, they will have to be bonded for seven days and you saw the look on Neelix's face that he was metaphorically going to have to keep it up for seven days. So we were trying to play with the weirdness of alien sexuality. Just because they didn't have a sexual relationship is open to discussion and people can kind of believe what they want."

"I want to stay here more than anything, but I can't."

—Kim

NON SEQUITUR

★★★

9/25/95. Production Number: 122 Stardate: 49011. Written by Brannon Braga. Directed by David Livingston.

Ensign Harry Kim awakens to find himself back home in 24th-century San Francisco. Although his memory of his experience on *Voyager* is intact, the evidence around him suggests that he never reported for duty on the ship. Instead, he has been working as a design specialist at Starfleet Engineering and is engaged to be married to longtime girlfriend, Libby (Jennifer Gatti).

As seductive as his surroundings are, Kim's curiosity and loyalty to the *Voyager* crew compel him to try and solve this perplexing mystery and return to the reality he knew. Upon further investigation, Kim finds information on Tom Paris that indicates Paris is a convicted traitor and alleged Maquis sympathizer. Kim travels to Marseilles, France, to track down the recently paroled, drunk and disheveled Paris, who claims he never made it aboard *Voyager*. Kim also meets Cosimo (Louis Giambalvo), an alien in the guise of a local shop owner, who explains that a temporal anomaly in the space-time continuum has transported him to an altered reality. Kim learns that if he recreates the circumstances that brought him to Earth, there's a chance, albeit a slim one, that he might be transported back to his reality. Because of his strange behavior and contact with Paris, however, Starfleet personnel believe Kim to be a Maquis spy and put him under house arrest. Kim has to risk his present life and career, and that of Paris, to return to the other reality.

"This is not a show we would have done the first season," said Jeri Taylor, "but we felt in the

Faced with the most challenging decision of his career, Lieutenant Kim must decide to leave his wife (Jennifer Gatti) and go back to *Voyager*.



Jennifer Lien as Kes, who has dangerously powerful psychic abilities, and Tim Russ as Lieutenant Tuvok doing Vulcan mind meld in "Cold Fire," a somewhat schizophrenic episode.

son, it has been continued out of convenience through the second, with the blessing of the producers. "This year we were forewarned so we have planned it," said Taylor. "Our show number 22, the cliffhanger, will be the season closer and we will then produce the second part of that cliffhanger as our final show. We know that our final four shows will be [aired as] our first four or five and so we've made them bigger with more production values."

VOYAGER's third season premiered with the resolution to the cliffhanger to "Basics" in which the crew must regain control of the ship from the Kazons and villainous Seska. Scheduled following that was "Sacred Ground," directed by Robert Duncan McNeill; "False Profits" in which we find out what happened to those Ferengi that were cast into the Delta Quadrant years ago in the TNG episode "The Price"; and "Flashback," the much talked about episode which takes us back in time to when Tuvok was serving under Capt. Hikaru Sulu on the *Excelsior*. George Takei guest stars as Captain Sulu and Grace Lee Whitney appears as Janice Rand. This special episode was timed to air near the 30th Anniversary of the first episode of the original series.

One thing viewers should not expect is a dramatic change in tone from executive producer Taylor who will steer VOYAGER's course without long-time colleague Michael Piller. "That's not my style," she said. "I am not one who says, 'Ah hah, my stamp. My vision.' I learned on the last few years of TNG, when Michael and Rick [Berman] were basically

“What I'd hope to perpetuate next year is to solidify the ensemble and let the group make its statement, not for me to make mine.”

—Exec. Prod. Jeri Taylor—

off doing DS9 and I was holding those chores, that my role is largely as a nurturer, mentor, and supporter of a group of extremely creative and imaginative young writers. I don't know that I have a stamp to put on a show. I don't even feel comfortable thinking in terms like that. What I try to do is provide an environment that allows everybody to be a participant, to feel at their

creative best, to feel safe to mention or try anything, to let the room become embroiled in conflict and dissension, because sometimes you get something out of that you never would have if everybody were agreeing with each other. It's a very tumultuous room when it's my room. It's very energized and sometimes frenetic. I think we get to some very exciting stuff like that. So, it's much more of an ensemble. What I would hope to perpetuate next year is to solidify the ensemble and let the group make its statement, not for me to make mine." □

Kes experiences the ecstasy of a sensory overload as she examines the full extent of her potentially dangerous psionic powers, in "Cold Fire."



STAR TREK VOYAGER

THE END OF AN ERA

Co-creator and co-executive producer Michael Piller steps down to be a third season "creative consultant."

By Dale Kutzera

If there is one defining event reflected in VOYAGER's second season, it was the return of Michael Piller to full-time involvement in the show's production. If all had proceeded according to plan, Piller would have stepped away from VOYAGER, as he had done with DS9 in the middle of its third season, to focus on his sci-fi western series LEGEND. As it was, Piller's day-to-day involvement in story development on VOYAGER tapered off mid-way through its first season as LEGEND went into production. While he approved and gave notes on all stories, including the shows held-over and aired at the beginning of second season, he was not involved in their development on a day-to-day basis.

When LEGEND was canceled, Piller returned to the Hart Building after a long vacation and didn't like what he saw. "By the end of the season the stories had been depleted and the energy was depleted," said Piller. "I felt that we were facing a very soft opening four weeks of [second] season because we were starting off with the dregs of [the first] season. Three of the four shows were bottle shows and I found problems with all four of them in the pacing department and in some other departments. And I had seen the first three scripts we had in development for [the second] year—which I had very little to do with because of my



Michael Piller, the dean of TREK scripters, a TNG veteran who clashed with co-executive producer Jeri Taylor over VOYAGER's direction second season.

time on LEGEND—and I was unhappy with those scripts. What I saw was not unlike coming back that third season [of TNG] when I came to STAR TREK in the first place."

In his office in the Hart Building (the same office occupied by Gene Roddenberry when Piller first interviewed to work on the show), Piller was open and candid about the turmoil his return caused. "I'll be quite honest with you, my return to VOYAGER was quite disruptive. I came out of the LEGEND experience thinking this was going to be a year where I would be the elder statesman who came in, patted everybody on the back, and went into my room and wrote pilots and played with my baseball cards. My return was sort of like an absentee father returning to the family and trying to reestablish his authority. I was uncomfortable with some of the operating assumptions here and gave my opinions freely. Because of the history I've had here, my opinions are sometimes considered to sound like edicts and so people resented the way I was trying to bring a new perspective to long-held assumptions."

Piller's return came as a surprise for the rest of the production staff and ruffled more than a few feathers. After having been busy with LEGEND for several months, Piller found himself out of the loop regarding day-to-day production matters. Story meetings and casting sessions went on as usual without him and he had

second season we could tantalize people a little bit with a glimpse of home. Kim gets back there and realizes that it is not where he is supposed to be, as ideal as it is. The big thing is finding his friend Tom Paris is dissolute, because of this whole change. Kim may be living a lovely life with his girlfriend, but it is at the cost of his friends happiness and it just isn't right. He is too much a young man of principle and integrity to indulge himself when it is at the expense of others."

It's great to see 24th century Earth again, well created with a combination of matte paintings, special effects, the redressed Paramount studio backlot, and establishing shots of Starfleet Headquarters clipped from the STAR TREK feature films. In fact, the depiction of Earth may be too attractive. Honor and loyalty are one thing, but given a choice between a successful career and beautiful wife on the one hand, and a perilous fate and Neelix' cooking on the other, I'd pick door number one.

The motivation of going back to save Paris doesn't hold water either. The Paris of Kim's reality is still on *Voyager*, ostensibly on his road to redemption. Whether Kim stays or goes will have no impact on this other Tom Paris. In fact, the argument could be made that by staying, Kim could rehabilitate this new Paris. A more compelling dramatic situation would have been for Kim to hold the key to saving the *Voyager* from some terrible fate, forcing him to decide between this idyllic life on Earth, or saving his crew.

For a series that was conceived on the notion of leaving all known STAR TREK lore behind and exploring new territory, it is a bit odd that in their first half dozen second season shows, *Voyager* has included a Delta Quadrant Colony of Earthlings (what are the odds of that?), a popular character from TNG, and now a return to the Earth we left behind.



The VOYAGER crew is lost in the corridors of their own ship in "Twisted," perhaps an extended metaphor for the entire series.

"Is it possible that this distortion ring is somehow changing the layout of the ship?"

—Torres

TWISTED

★1/2

10/02/95. Production Number: 119. Aired as: 206. Teleplay by Kenneth Biller. Story by Arnold Rudnick & Rick Hovek. Directed by Kim Friedman.

A spatial distortion causes a system malfunction and changes the ship's structural layout, trapping the crew in an ever-changing maze of corridors. As *Voyager* is compressed and twisted by this unknown anomaly, the crew must locate one another, then split up to try implement various plans that may stop the distortion's effect on the ship.

"Twisted" has something of a notorious reputation. Based largely on the reported convention comments of Robert Duncan MacNeil and Robert Picardo, the internet rumors began to circulate that the episode was so bad that it would never be aired. The intriguing possibility of a "lost episode" had on-line prognosticators speculating for months: that "Twisted" was an incomprehensible Brannon Braga



Michael Piller and Patrick Stewart on the set of STAR TREK: THE NEXT GENERATION, which Piller joined to revitalize third season, going on to co-create both DEEP SPACE NINE and VOYAGER.

to remind the staff to once more start including him in such gatherings. "When he decided he was coming back it was simply that it violated a lot of expectations," said executive producer Jeri Taylor, who had shouldered added responsibility in his absence. "Everyone felt that he was not coming back. He had said he was pretty burned out on STAR TREK, that he wanted to go into development. I've been waiting for that other shoe to drop for a long time, and had accepted the fact that, after he bowed out of VOYAGER in the second half of the first season to do LEGEND, we would not be seeing him again.

"I think everybody was just geared-up for that and not prepared for the fact that he was going to sign on for another year. So there was just a little grind in the machinery for a while, but to call it a serious disruption is overstating the case. When he told me he was coming back I knew it was going to be a lot smoother year for me, because Michael makes a huge contribution and he gives us four or five excellent scripts a year."

"It was a surprise," said writer-producer Ken Biller. "Michael is a major talent, and losing a major talent caused some anxiety on our part. But once he was leaving we all banded together and came up with a bunch of story ideas, things we wanted to do, and directions we wanted to go in. We mustered up our confidence and got excited about the big adventure of proving that we can deliver a terrific show. Then Michael decided he was coming back and we all had mixed feelings about it. On the one hand it was good having someone coming back that could contribute so much in terms of story and script and leadership. It was also a little disruptive in the sense that we had our minds set that we were going in a certain way. We had lots of stories in development—maybe not stories that he liked—but lots we wanted to do and he had different opinions about things. We weren't necessarily happy about it. We had to change a lot of what we were

doing and throw out work that we were excited about and interested in. When you're a creative person that can be disappointing and frustrating. So there was frustration."

Father returning to family, bull in a china shop, tornado in a trailer park—pick your analogy and it probably fits Piller's self-styled crusade to correct VOYAGER's course. Assuming, that is, you agree the show was off course. Taylor, for one, disagrees with Piller's assessment of the stories being finished early in the second season and those still in development. "I don't agree that the story development was soft," said Taylor. "The early episodes we were developing were in fact episodes that Michael had put into development in the waning days of the first season, so we were really only continuing developments that he was a very large part of. I never quite understood his reaction to those stories since they were by and large his, but the bottom line is that everybody jumped on board and pulled together and we had a wonderful second season."

Piller's renewed zeal may have been the result of an extended glimpse of television writing outside the insulated franchise of STAR TREK. He found the craft of writing hour television drama had evolved quite a lot since the mid-'80s. Suddenly, the state-of-art was NYPD BLUE and ER. It was, in fact, the fast-paced, frenetic storytelling manner of ER that UPN studio executive Kerry McCluggage cited as an example of what LEGEND should be. "One of things I learned from doing LEGEND and interfacing with the network for the first time—because remember the network doesn't really do anything at all regarding STAR TREK—was that dramatic television had changed a great deal since I started at STAR TREK eight years ago. I was doing the same kind of writing on LEGEND that I did on STAR TREK and I didn't care how long a scene went as long as the scene worked and as long as there was conflict in the scene. The network was constantly trying

to get us to write faster-paced shows.

They were saying, 'Make it more like ER, Mike. Make it more like ER,'—something a writer really likes to hear," Piller continued with a bit of sarcasm. "I started to watch a lot more television from an analytical stand-point and realized that many of the shows were writing scenes that were 20-seconds long. It was like watching a scrapbook of little bits and pieces of scenes being stuck together to provide a mural as opposed to the kind of writing I had been used to doing. You look at a show and see a four-page talk scene followed by a four-page talk scene and you say to yourself, 'I don't think we can get away with this anymore. We have to recognize that the pace of some of these shows is slow and I think we have to start talking about finding ways to make faster-paced television.' That really bothered a lot of people, but I think it certainly had an impact."

Piller's interest in faster-paced stories can be seen in "Tattoo," which told its story in a complex flashback manner. "'Tattoo' was written in sort of a rage, because this was right in the middle of my battle about pace," said Piller. "I set out to prove that there was a way to tell stories without writing long scenes and I turned in a script that had 190 or 200 scenes. Look at all the levels you're dealing with—flashbacks, a mystery, a culture and an issue of history—there are so many things going on. It was an incredibly ambitious script and I was delighted with it. It is full of dark and brooding emotions. The call from the production people was 'We can't do this.' I said 'Yes you can. Let's find a way.' Maybe it was too ambitious, because something was lost on the way to film."

Taylor is not certain the stylistic experiment was entirely successful. "There are a lot of edgy, contemporary shows that artificially inflate their pace and it becomes, for their particular style, very effective," granted Taylor. "Whether or not one can simply paste that style onto STAR TREK is another issue. I think Michael in the beginning was trying to do that in some of his stories and as the season wore on that went away and we continued to write the kind of scripts we had always written which seems much more effective for

“My philosophy has always been that if you create a premise that involves a space battle, be prepared to spend the money needed to shoot it.”

—Producer Michael Piller—



Sharon Lawrence as Amelia Earhart in the "The 37s," one of the holdovers from the first season strategy that Piller objected to.

STAR TREK. I considered it a minor experiment that didn't take."

Piller also expressed his concern with what he considered a preoccupation with budgetary matters and the impact it was having on the writer's vision. "The comfort level here in producing TV shows for the budget that we have been given was, I believe, having a detrimental effect on the vision of the show," said Piller. "In one particular case we had a space battle in which the writer never cut to outer space, because he felt it would be too expensive to show the two ships firing on one another. There were several examples of this during the course of this disruptive period and this indicates the writer's head was in the wrong place. Look at the first show of the season, the Amelia Earhardt show. It created the conceit that there was a human colony on a planet in space and that it was so attractive that our people had to consider that maybe this was going to be home. That was really the funda-

mental conflict of the last half of that show and we never show the colony. That didn't work for me. That's what happens when production dictates the vision. I want to make it very clear that's not to say that anybody wanted to do less than the best work they possibly can. It is a question of priorities. If you start from a place where the first priority is the budget you cannot help but make decisions that compromise the vision.

"I think the writer has the right to a vision and that the best results in television come when the vision struggles to be realized within the pressures of somebody else saying, 'Here's the budget.' My philosophy has always been that if you create a premise that involves a space battle, you better be prepared to spend the money necessary to shoot that space battle to the best you can possibly show it. If it means you have to spend \$220,000 over budget then you spend \$220,000 over the budget and my responsibility as an executive writer-producer is to come up with a show that is just as good that is \$220,000 under budget so you still have the budget wash. It has to work. Anything below working is inadequate. And we were doing things that were not working in order

script. That it was completely re-written by Michael Piller. That director Kim Friedman couldn't make heads or tails of the story. That large portions of it had to be rewritten and reshot.

"Twisted" was in fact written by Kenneth Biller, from a story by the freelance team of Arnold Rudnick and Rick Hosek. Perhaps the ultimate bottle show, this cost-saving episode used the standing sets over and over again. To keep the momentum of the story up, director Friedman kept the actors to a brisk pace, resulting in an episode that timed out short. To fill the hour, several scenes were extended by reshooting, or looping in additional dialogue.

"We keep a constant running tab on the shows as they are being shot," said Jeri Taylor. "Directors have different styles and sometimes we find we're eight to ten minutes long which is a problem because then you have to start cutting things. It's almost a worse problem if an episode is short, because you end up writing extra scenes that you hope to shoot within the shooting schedule. With something as extremely short as 'Twisted' we were forced by the structure of the story to add all these sequences in the corridors. Often our added scenes turn out to be some of the best ones in the show, because it allows us to do off-plot character scenes which can be fun. In 'Twisted,' what we ended up with were these endless wandering the corridors scenes and they just contributed to a general lethargy of pace, slowed the whole thing down, and weighted it rather than buoyed it."



Having fled to the holosuite for safety, the VOYAGER crew is "Twisted" by the spacial distortion threatening to destroy the ship.

Reputation aside, "Twisted" is no worse than many other repetitious, pointless TREK programmers (TNG's final season episode "Emergence" comes to mind). Basically, what we are offered is a house of mirrors for five acts. The plot complications come in the form of Janeway's debilitating encounter with the ...whatever-it-is; an attempt to initiate something called a shock pulse; and the disappearance of Neelix. None of these are very compelling. Even more bizarre and unmotivated is the terse, one dimensional behavior of the crew, and a smattering of unconvincing heartfelt chit-chat—no doubt the added padding to help the slim plot fill out the hour. Then to top it all off, when the monster is twisting the door off its hinges, the crew does nothing—hardly the heroic behavior one expects from an action-adventure show.

"The whole crew full of women and I fall for one I can't have."

—Paris

PARTURITION

★★

10/09/95. Production Number: 123. Stardate: Not Given. Written by Tom Szollosi. Directed by Jonathan Frakes.

When Kes spends free time with a smitten Tom Paris, Neelix is overcome with jealousy and instigates a messy food fight with the Lieutenant. In the aftermath, the Captain sends the sparring pair on a shuttle mission to an M-Class planet to replenish food supplies. When their craft encounters an interference pattern, they crash on the planet. Seeking



Neelix explodes in a jealous rage at Tom Paris, but the two bury the hatchet while they are trapped during an away mission together in "Parturition."

cover from itchy trigemic vapors, Paris and Neelix seal themselves inside a cave where they discover hatching alien eggs. Fearing they have disturbed this nesting environment, they work together to save the alien chick's life.

"It's a classic formula—THREE MEN AND A BABY," said Jeri Taylor. "We wanted to resolve what had been a lingering bitterness between Paris and Neelix. It just becomes unattractive to have Neelix continually responding that way and we didn't want to perpetuate it. What is Kes going to say after a while? Stop being such an asshole? No. So we wanted to clean him up. We want to create the feeling of a family not a lot of people with resentments. So we were looking for a way for Paris and Neelix to resolve their differences and this plot worked out very nicely."

"Parturition" (which means giving birth—I had to look it up) capitalizes on a tried and true formula that dates back to the John Wayne western drama THREE GODFATHERS. Other than the alien setting and cable-controlled puppet, there is very little science fiction to the story, however, which places a priority on nipping in the bud Neelix's jealousy of Paris, a jealousy that was never really explored in the first place. This potential love triangle could have been milked for half a season's worth of drama, but here the producers seem intent on eradicating any possible character conflict among the principal cast. After the climax—which involves Janeway risking the ship and crew yet again—Paris and Neelix are buddy-buddy and Kes gives Paris the "let's just be friends" speech.

"I've missed you so much, Kat. When are you coming back?" —Mark

PERSISTENCE OF VISION ★★

10/30/95. Production Number: 124. Stardate: Not Given. Written by Jeri Taylor. Directed by James L. Conway.

As they ready for a first encounter with the Bothan alien species, a strange psionic field causes

Janeway has a vision of her lost love Mark (Stan Ivar) as one of the hallucinations caused by an evil alien presence in "Persistence of Vision."



to stay on budget. I was very upset about this and during the course of the season this was a topic of great discussion."

Countered Taylor, "It's very idealistic to say that the writer should be able to write whatever he wants and realize his vision, but it's completely unrealistic. We have a budget. Who wouldn't like to have 27 times more opticals and who wouldn't like to build the cities, but the fact remains that we can't. There are limitations. We have to shoot these shows in seven days for the budget that we have been given. Sometimes we go over and when we do, we have to produce some shows that are under budget.

"The area in which we probably butted heads—if there was one—was in the area of fiscal responsibility. I was always the voice saying, 'If you're going to design a show in which you have 30 alien extras that are going to have heavy prosthetics and make-up, and we have to build a set for them, then we can't have a lot of stunts and a lot of opticals. You can't have everything in a show. If you're going to have one thing, you've got to cut down on the other.' Michael thinks on very large terms and would like to have it all. Wouldn't we all. So I was in that position of having to be the one to try and put the brakes on. I think that's probably what grated him as much as anything."

Regarding the often-cited missing city shot in "The '37s," Taylor cites the Earth-bound realities of creating distant worlds. "The fact is that the whole fifth act evolved late into the process. The story changed in the script stage and seeing those cities was never really an element until so deep into it that there was no way to do it. Sometimes you have to compromise. I don't see this as a big deal. Everybody has to compromise. You can certainly suggest a space battle without showing every shot that is fired and that is what we are forced to do in most cases."

Looking back on his final year on STAR TREK, Piller hoped his drive and energy wasn't misperceived by the staff. "Some people would say I am inspiring. More people would say I am intimidating. If that means they were afraid to turn something in

“Everybody has to compromise. You can certainly suggest a space battle without showing every shot fired, and that is what we are forced to do.”

—Producer Jeri Taylor—



John de Lancie as Q with Janeway in "Death Wish", a second season show Piller scripted from a story by his son, Shawn.

this group. All I can say is I wanted to inspire them to do better work."

Noted Taylor, "Michael's great strength and one of the reasons I love him is that he is absolutely forthright and honest. You never have to wonder where you stand with Michael. With some people that is felt as brusque, but he does not intend that. He is one of the most tender-hearted sensitive people that I know and he would never ever intentionally do anything that would be wounding to anyone. But his frankness can sometimes be felt in another way."

Despite the fact that Piller's return for one last season may have made the creative discussions in the Hart Building more vocal than in most years, his creative energy is something Taylor will miss now that Piller has moved on. "Michael has been planning this for a number of years and I have been waiting for it. In a sense I've had a long time to separate, but when he finally told me [he was leaving] I cried. I have worked with him for six years. I've never not worked on STAR TREK without Michael and I'm going to feel that loss very strongly. My job is a tough one [this] year without him and I will feel that absence." □

STAR TREK VOYAGER

THE MAKING OF "MELD"

VOYAGER's meditation on Vulcan rationality and violence ranks with the best of STAR TREK.

By Dale Kutzera

The concept sounds suspiciously commercial: Tuvok melds with a psychopathic killer and loses his ability to control his emotions. Is this VOYAGER's take on "Amok Time?" Not quite. It's a meditation on the nature of violence and how it can and cannot be rationalized by a sane mind. It's also the first great episode of the second season, ranking with the best of STAR TREK.



Tim Russ as Lt. Tuvok in his trashed quarters after experiencing a Vulcan mind meld with a heartless killer in fourth season's "Meld," an outstanding show scripted by Michael Piller.



In it, executive producer Michael Piller takes the most obvious of notions and turns it into a classic.

"If you look at it from a distance you or anybody who has ever watched STAR TREK could have told me what was going to happen as soon as the episode started and you knew where it was going," said Piller. "As soon as you knew he was going to have a meld with a killer you knew what was going to happen, but the great thing about it was you had two marvelous actors who brought an extraordinary energy and performance level to the show. And within the context of the script you really got a chance to explore theme

through the plot. The plot really didn't matter as much as the exploration of the theme."

Piller has been looking for two years for a story about violence for Tuvok. He knew the juxtaposition of the calm Vulcan rationality and the insanity of random violence in the world would make great drama. In Los Angeles, where a wrong turn on the wrong street can get you shot, Piller is faced with random violence every day on the local news. "There is no logic to this violence," he said. "When I watch television at night and hear about people who kill nuns and drop children off bridges, as a human being I cannot understand that. It doesn't fit the logic of life as I know it. So imagine what it would be to a Vulcan. Then to do the meld and ultimately never to understand, but to explore what violence is and how it manifests itself and begins to eat at us as a civilization

so that we find ways of expressing violence like capital punishment, and find ways of framing it in our own comfortable armchair way. That touches me.

"When I'm walking down the street and it's getting dark out and I see someone walking up to me and maybe they are wearing their hat crooked, and maybe their hand is in their pocket and I don't know what is in their pocket, and I look at them for a second and look away. That's what's scary about living in Los Angeles today."

To help him understand the psychology of serial killers, Piller enlisted the aid of a psy-

chiatrist at the California Institute for the Mentally Insane. "He read the story and gave me some tips and we talked about language and about how to achieve what I wanted," Piller said. "He gave me some dark and sad stories. We spent hours on the telephone."

The show was also an important opportunity for Tim Russ to further develop the character of Tuvok and broaden the franchise's established Vulcan lore. "I knew it was coming up and [Piller] was open for input," said Russ. "One of the major changes we made was the character I meld with. Originally it was human, but it made more sense to be an alien, because we already had him meld with humans before and there is no problem with that. When you meld you exchange yourself and this depends on the species. The idea is that this is something Vulcans do in and among themselves, but is not designed for other species. You are really rolling the dice in the game when you do that, and that is what we wanted to explore. I think with a human he would be

the *Voyager* crew to succumb to a delusional state and brings their most deeply buried thoughts to the surface. During the catatonic crew member's ordeal, characters in Janeway's holonovel program become real and her beloved Mark (Stan Ivar) appears; Paris faces off with his disparaging Admiral father (Warren Munson); Tuvok imagines himself back on Vulcan; and Torres is seduced by Chakotay. The ship is effectively disabled and it's up to an unaffected Kes and Doc to block the mysterious field.

"Persistence of Vision" follows in the long line of Trek hallucination episodes, a genre that TNG capitalized on in "Night Terrors," "Phantasms," "Violations," and many others. The reason for dipping into this well so many times is plain to see—these are inexpensive bottle shows, and they afford the opportunity to place the characters in dramatic situations that seem real, but aren't and therefore have no lasting impact. Unfortunately, this strength is also the genre's drawback for the dramatic weight of what we are seeing is lessened because we know it's not real.

Without an overall goal for the crew, "Persistence of Vision" is a somewhat episodic series of visions that at times present intriguing insights into our cast of characters. Torres' fantasy love scene with Chakotay was a welcome injection of sexuality to the series, even if it drew criticism of fans who feared it weakened Torres' character. A brief glimpse of Tuvok on Vulcan (using a portion of the matte painting created for *STAR TREK III: THE SEARCH FOR SPOCK*) is also a nice touch. Paris' confrontation with the image of his overbearing Admiral father, however, seemed poorly motivated. How is it that Paris now has the confidence to stand up to this man? All these vignettes add up to very little, as the alien presence itself is revealed to have been an hallucination.

"I think James Conway did a fabulous job in making something out of a fairly average story into an excellent piece of television," said Michael Piller. "The show turned out particularly well, yet it's not a show that is about anything. We started building on that momentum and I think if you look from that show on we consistently started doing interesting things."

Trivia note: MTV's popular VJ Kennedy portrays a crew member in this episode.



Chakotay, leading Neelix and Tuvok on an away team mission discover tribal sky signs where they can't possibly be in the Delta Quadrant.

"You were always a contrary. Born upside down."

—Chakotay's Father

TATTOO

★★★

11/06/95. Production Number: 125. Stardate: not given. Written by Michael Piller. Directed by David Livingston

While Chakotay leads an away team to drill for minerals on a moon's surface, they accidentally disturb a village that reminds Chakotay of a mysterious earth tribe he encountered with his father as a youth. Told in both present time and in flashback, the story recounts how Chakotay

able to control their emotions more so than an alien. Betazoids are powerful and emotional and passionate and those elements together in this individual who is dangerous and has a great deal of anger and hostility would make a better character to meld with."

Russ had a chance to delve deeper into the lore of Vulcans, in particular their previously established violent past. "With 'Meld' we are able to see what lies beneath the surface and how volatile these characters are," said Russ. "Much more volatile in their ancestry than humans. The potent reaction without proper controls—in this case I make the analogy that it is akin to catching a pneumonia. These are the symptoms that took place. He never displayed the aggressive tendencies. In the simulator he was able to hold and control and without the stress he was able to maintain the facade."

Ironically, the meld process that robbed Tuvok of his ability to control his rage, had the opposite effect on the killer played by Brad Dourif. Once an erratic, easily angered man, he was now calm and rational. Tuvok also consulted two friends who are doctors in order to gain an insight into the criminal mind. "I gained a great deal of information from them on serial killers and rapists, people who are angry, gang members. There are a lot of factors that go into what makes the personality or temperaments of people. In this case we didn't get a chance to answer the questions in the episode which was [Tuvok's] original goal: why this occurs. Michael wanted it to be a random unexplainable element. The hostility comes from one of several places. He's pre-disposed to be unable to control it. That is based on what you get from your parents. Then factors of climate to cause this anger to be there in the first place. Most cases are a result of suppressed anger and hostility that was there as a result of childhood. We ruled out in the show psychosis and simple

“With ‘Meld’ we are able to see what lies beneath the surface and how volatile the Vulcans are. Much more volatile than humans.”

—Tim Russ, Tuvok—



Tuvok in the emotional throes of his Vulcan logic melded to the senseless psychopathology of a killer, restrained in a sickbay medical containment field.



be not just about killing, but about justice and retribution. That's another way of looking at violence and to me that advice really rescued me from not knowing what the hell to do."

In the dramatic climax to the story, Tuvok is held in a containment field in sick bay as Doc treats his emotional instability. Pacing like a caged lion, the Vulcan vents a torrent of emotion at Janeway, including support for sentencing the killer to death. "[Tuvok] never would have suggested that before the meld," said Russ. "They are inherently pacifist. That's why she reacts the way she does. That whole scene is not him talking. He has an agenda to kill. The pacing was uncharacteristic, his hands were fidgeting all the time, he seems agitated, he's fighting to maintain the facade of control and not having an easy time of it." □

uncontrolled anger that can blow up at any point in time. I think that comes from something in the past and whatever that past could have been—home, environment, any number of things. I got some of the elements of his personality as a result of the meld, but, not coming from his background, just got a taste of what he's about. I wanted to explore the causes of these things more. If it was up to me I would have mentioned the background that he came from."

The only trouble with such a thematically ambitious script, is the need to arrive at some conclusion at the end of five acts. It was a task that challenged Piller. "I had a terrible problem with that show," he said. "I had written the fifth act one time through and released it and I said to Jeri and Rick, 'It's just dark and ugly and mean and I can't figure out what the point of all this is.' They were the ones that brought it back to a little thing in that scene between Janeway and Tuvok where they are talking about execution. That pointed me in that direction and that is what made the episode work. This violence in Tuvok should

STAR TREK VOYAGER

DELTA Q

John de Lancie on the enigmatic Q in "Death Wish," a probe into assisted suicide and capital punishment.

By Anna L. Kaplan

Q in the Delta Quadrant? On the *U.S.S. Voyager*? Impossible. As actor John de Lancie remembers, the producers of VOYAGER said, "What are we going to do? He can always tell them how to get back." That would ruin the whole premise of the show. Although it proved to be a difficult challenge, Shawn Piller, the son of executive producer Michael Piller, came up with a way to bring Q to VOYAGER. So during the February sweeps last year, viewers were treated to the return of Q on a STAR TREK series.

John de Lancie first played the enigmatic and mercurial Q in the pilot for THE NEXT GENERATION, "Encounter at Farpoint," reprising the role seven times on THE NEXT GENERATION and once on DEEP SPACE NINE. A member of the apparently omnipotent and immortal Q Continuum, Q put mankind on trial in "Encounter at Farpoint," tried to give Commander Riker (Jonathan Frakes) Q-like powers in "Hide and Q," lost his own powers when disciplined by the Continuum ("Deja Q"), played cupid for Captain Picard ("Qpid") and finally helped Picard solve the mystery in THE NEXT GENERATION's finale, "All Good Things..."

A visit from Q always brought the unexpected. de Lancie, a fan favorite and regular on the TREK convention circuit had been very frequently asked if he would be appearing on VOYAGER. His long-time friendship with Kate Mulgrew (Captain Janeway) added fuel to the fire, as all



Q (John de Lancie) shows Captain Kathryn Janeway (Kate Mulgrew) an open desert, a representation of the Q continuum in "Death Wish."

parties concerned tried to find a way to get Q to the Delta Quadrant, while writing a good Q story.

"I think Kate wanted me to be on the show," de Lancie explained. "I think Rick [Berman, executive producer] wanted me to be on the show. It just requires the script, that's all. It requires somebody sitting down and writing it. I think that their concerns and their expectations have grown as the popularity of this character has grown, exponentially. So the task each time seems more daunting than the [last]. How are we going to bring him back in a way that is new and revealing? It's daunting for me.

What can I play this time that would be different and a new facet, a new filter to push all this through? In nine episodes you can begin to get a better appreciation of who the character is. We're all making this up by the seat of our pants, but at least there are nine attempts to bring in something new. In some instances the scripts were not far enough from the last one to really be dramatically new, and then others [were] a real departure. I think one gets a little overwhelmed sometimes.

"I know that there was a discussion at one point, where they said, 'You know Q could take them all back.' I said, 'Yes that's true, [but] you might imagine a dialogue that goes like this, "Q, can you get us back?" "Yes I can." "Well will you?" "No, I don't think I will," and that's the end of it.' My feeling is that if the audience is willing to accept Marcel Marceau walking across the stage pulling an imaginary leash which is attached to an imagi-

nary dog, they're willing to go just about anywhere. There needs to be certain logical things in place, but not too many. We're putting together edifices of the imagination and they don't need quite the underpinning[s] that [are] necessary in real life."

In VOYAGER's "Death Wish" the tables are turned on Q when another member of the Continuum, played by Gerrit Graham, asks for asylum on *Voyager* so that he can commit suicide. Captain Janeway then holds a formal hearing to consider his request. "Death Wish" did not just bring Q to VOYAGER. It posed a whole series of ethical problems for Captain Janeway to solve.

disappointed his father by rebelling against his tribe's cultural traditions. As the alien race creates atmospheric disturbances that endanger the away team, Chakotay learns that they are on the home planet of the mysterious sky people he saw as a boy.

This earnest, heartfelt story comes in sharp contrast to the seven uneven episodes that preceded it. As executive producer Michael Piller's first contribution to the second season (not counting his uncredited rewrite of "Parturition"), it reflects his passionate desire to tell dynamic stories in a more up-tempo narrative pace. The manner in which the story unfolds is indeed more ambitious than typical STAR TREK fare, but the conflict for Chakotay is primarily internal, and as such, the episode comes across as a bit soft.

"I had always had a fondness for a pitch that had more or less been abandoned about finding ancestors of Chakotay in space," said Piller. "The idea always appealed to me that it was part of the Native American lore that sky spirits came down and affected them or blessed them in some fashion. The show lost something in translation to film. I would say it's one of the most disappointing episodes for me, because I know what was on the page. It represented a commitment by this staff to do challenging, provocative material. That show had a mystery, a personal meaning for Chakotay, and it explored the human condition through that character. Those to me are the kinds of goals we should have as a writing staff."



Kes almost kills Tuvok, while learning various Vulcan disciplines which will help her to control her developing mental powers, in "Cold Fire."

"Give life. Kill. It's all the same."

—Tanis

COLD FIRE

★★

11/13/95. Production Number: 126. Stardate: Not given. Teleplay by Brannon Braga. Story by Anthony Williams. Directed by Cliff Bole.

As Tuvok tutors Kes in honing her rapidly maturing mental abilities, the *Voyager* crew is hailed by Ocapma colonists on an alien space station very similar to the Caretaker's array that brought them to the Delta Quadrant. At long last, they have apparently found the female mate of the Caretaker who may have the ability to send them home. Tanis (Gary Graham), a male Ocapma colonist, agrees to introduce Captain Janeway and her crew to the Caretaker entity they call Suspiria. As the *Voyager* crew builds great hope of returning home soon, Tanis tempts Kes into staying with her Ocapma people on the alien space station by helping her tap into her dangerously powerful psychic abilities.

"Cold Fire," like its title, suffers from a bit of schizophrenia of plot. It can't quite decide if it wants to be a story about the founder's mate, or about Kes's ESP abilities. As the series is only part way through its second season, we know the Caretaker mate isn't going to send them home.

The rights of an individual Q were pitted against the needs of the Continuum. The other Q forced a discussion of assisted suicide, and offered a view of the Continuum unlike what might have been expected, a stagnant, hopeless existence where everything has already been done.

De Lancie talks about this revealing look at the Q, commenting, "I thought that it was very poignant what was revealed, the fact that we are in this omnipotent society which seems to have major problems of its own, to the extent that one of its members even wants to end it all. I love the idea that at one time we were the Algonquin Club of the universe, but now we don't find any joy in anything. I thought that was very interesting." De Lancie found intriguing, "The whole argument concerning the idea that suicide would be a rent in the fabric [of society], and yet the contradiction was that an execution wasn't. I forget exactly what the lines are because I don't remember them very much past when I have to say them, but [I say] something to the effect that 'It's the crime that rents the fabric, and the execution puts it back together again.' I thought that was a very powerful statement, on the side of, in this case, capital punishment. Whether one believes in capital punishment or not, I thought it was very interesting that they were willing to go that far into the issue, and make that argument. I liked that train of thought."

Because of the script, de Lancie said, "It was a very different show than is usually the case for me. Of course I had only done nine of them, up until that point, but I didn't think that [this script] warranted too much spin, and smoke and mirrors, that the [screen]play itself held most of the water and that we really needed to just deal with the issues in the play as much as possible. Assisted suicide and euthanasia, capital punishment, these are pretty big topics. I think Michael Piller and Shawn Piller were able to do what I think STAR TREK does best, when it's really on its game. It can discuss these issues, and being far away out there in space I guess we get a little bit of perspective. I thought it was good STAR TREK."

Despite the seriousness of the plot, de Lancie enjoyed filming fourth season's "Death Wish." He got to work with his good friend Kate Mulgrew. He renewed acquaintances with Jonathan Frakes, of course, and also the director James Conway who worked on de Lancie's short-lived series LEGEND. The actor remembered, "I always enjoy working with Kate. We've known each other for a long time, and we've been friends for a long time. You're so used to working with people you don't know, every once in a while, when you do get to know somebody, or you are working with somebody you know, it's just fun to do. There are familiarities that creep into all of it that are enjoyable and make for a nice day." De Lancie especially enjoyed filming



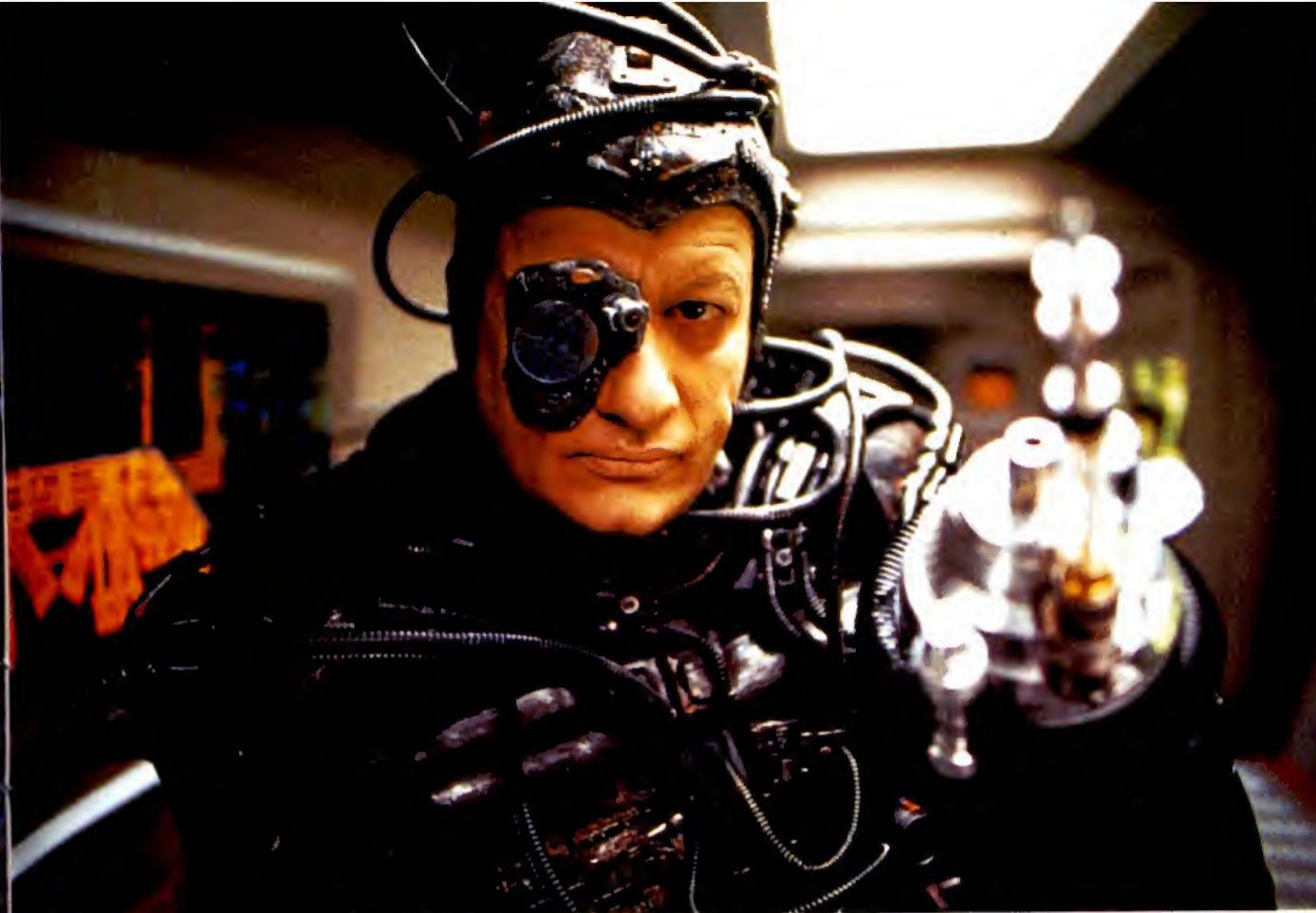
De Lancie with Jennifer Hetrick as Vash in his first season DEEP SPACE NINE show "Q-Less."

the hearing, when both Qs and Captain Janeway meet special witnesses, including Commander Riker and Sir Isaac Newton. He recalled, "We had a great time on one particular day. I saw Jonathan [Frakes] not too long after that, and he said, 'That was one of the most fun days I've ever had.' And I said, 'I feel the exact same way.' It was when Isaac Newton and the gang were there. All day we were in that little room, and we just had a hoot."

The script contained elements of humor especially for the benefit of long-time STAR TREK fans. In one scene, the new Q turns *Voyager* into a Christmas tree ornament, reminiscent of a Hallmark decoration. Of course, Q mentions "Jean-Luc [Picard]", and teases Riker. Some of the original jests were cut from the episode, as de Lancie explained, "I make some reference to Tim Russ [Tuvok]. Apparently he and LeVar Burton had been up for the same role [Geordi La Forge], and I make a reference to that." Russ, in fact, did lose the role of La Forge to Burton almost ten years before. De Lancie continued, "I make a reference to the fact that we really have got to do something

Two Q's for the price of one: de Lancie interrogates himself at a *Voyager* hearing when Janeway shields a fugitive Q in "Death Wish."





The Trek possibilities for employment are almost endless: de Lancie in STAR TREK: BORG, the new CD-ROM game from Simon & Schuster, teaching the player the fine points of battling the Federation foe.

This weakness detracts from what could be an interesting story about Kes, who remains the least involving and defined character on the show.

“She fooled us all.”

—Torres

MANEUVERS

★★★

11/20/95. Production Number: 127. Stardate: 49208.5. Written by Kenneth Biller. Directed by David Livingston.

Kazon intruders board the *U.S.S. Voyager* and steal a transporter control module. That collateral enables their leader, Culluh, to persuade rival sects to join together to conquer the Federation ship. The mastermind behind this Shakespearean plot is Chakotay's former lover, the Cardassian spy Seska. When Chakotay learns Seska is behind the Kazon plot, he secretly sets out alone, taking a shuttle against Janeway's orders. Seska is one step ahead of him and he's quickly captured and brutally interrogated. The *Voyager* crew prepares for a dramatic showdown, as Chakotay struggles to free himself and retrieve the stolen technology.

After the introspection of the preceding three episodes, “Maneuvers” is a welcome return to a traditional adventure story. Ken Biller continues to develop the Kazon as an ongoing villain, here stressing their petty in-fighting and foolish chauvinism toward Seska, who is plotting circles around the lot of them. The technology macguffin is reminiscent of that used in last season's “State of Flux,” but offers the great visual gag of a pair of Kazon bodies beamed into outer space.

For Biller, the principal weakness was in Janeway's hesitancy to punish Chakotay for disobeying her orders. “I really like the show and am proud of it, but in the penultimate scene, where Chakotay goes into Janeway's office and she essentially says I'm going to put you on report, is really a soft, weak kind of thing. Picard would have thrown him in the fucking brig. That's what I wanted to do, but I got a lot of resistance on it and ultimately had the scene rewritten on me. He's the first officer and we need him, but there should have been some consequences to him disobeying the captain. There have been a few times when crew members disobey the captain and there are no consequences and I think it's a mistake. There are times when she comes off as indecisive. Hopefully we will address it in the future. We need to find ways of showing her being very active and decisive.

“When I was told that I couldn't have her really punish him or throw him in the brig, what I tried to do was to attack that problem head on and expose Janeway's frustration at not being able to do anything about it. She can't throw him in the brig and can't replace him or get rid of him. She needs him and hopes that her saying, ‘I'm going to put you on report if that means anything to anybody,’ and having his response be, ‘Well, it means something to me,’ shows that he values the Captain's opinion. The fact that the Captain is

Disobeying Captain Janeway, Chakotay gets captured by his spurned lover Seska (Martha Hackett) and the Kazons, in “Maneuvers.”



about Kate's hair. The problem was that the show was way too long. It was very crammed with words. Because it was almost like a play, we could have sped things up, but only after a more strenuous rehearsal period, which episodic television just doesn't afford you. So they were in a time crunch, and things had to begin to go. Some of the humor went. Some

“I think that Michael and Shawn Piller were able to do what STAR TREK does best, when it's really on its game... discuss [big] issues ...[with] perspective.”

—John de Lancie, Q—

of the time that it takes to have an emotional response went. There just weren't that many places where the argument could be cut. It was good writing, bare bones, and necessary, so I think that they found themselves between a rock and a hard spot. So they began doing internal cutting.”

De Lancie gives his assessment of VOYAGER with a disclaimer, remarking, “I watched the first VOYAGER, which I was very impressed with. I don't think I have watched an entire episode since then. It's just that I hardly watch anything [on television], ever. As a matter of fact, I think VOYAGER is a very good show.” Although he liked “Death Wish,” he does not want to pick a favorite Q story, saying, “I don't have a favorite. There are elements of a number of them that I'm pleased about, and I guess in no single one was I totally happy, mostly with myself. So when I think about a favorite Q episode, I think of the work which I did in it and not so much of the work of the writing itself.” However, when asked about the script of “Death Wish” de Lancie stated, “From the writing point of view I thought that this was an awfully good one.”

years of theater, television and film experience, de Lancie looks to his other projects. “I'm getting ready to do my concert narrations of the year,” he said. “At the Aspen Music Festival where I teach, I'm doing *A Midsummer Night's Dream*. I am doing *Peer Gynt* with the Philadelphia Orchestra, and with the Montreal Symphony. De Lancie is working on a project with Leonard Nimoy that he is not quite ready to discuss, but said when the time comes, “We will make an announcement. It will be the beginning, then there will be others after that. I look forward to doing it.”

De Lancie leaves thoughts about Q's future to the writers and producers of VOYAGER. He noted, “I think the way in which it was left, through the death of one of the Q's, I had my job cut out for me, to go back and try to affect a change in where we were, where we had come now. This is all writers' stuff. I don't have to think about it.” The writers, and the fans, will most certainly think about it. Q's last words to Janeway, “Au revoir, Madam Captain. We will meet again,” indicate that de Lancie, as Q, will in all likelihood return to VOYAGER. □

STAR TREK VOYAGER

PARIS, THE DARK SIDE

VOYAGER writers wonder, can *STAR TREK* sustain a continuing story arc like *NYPD BLUE*?

By Dale Kutzera

Midway through *STAR TREK VOYAGER*'s second season, executive producers Jeri Taylor and Michael Piller decided to try something new: a multi-episode story arc. This story-telling technique, a staple of network television since *HILL STREET BLUES* pioneered it in the early 1980s, involves a B- or C-story running over the course of several episodes. Where the main story may be self contained within one episode, the running story may be evident in just one or two scenes, often with no apparent resolution at the end of the hour. The technique can intrigue some viewers and



McNeill in the hands of the Vlidians first season in "Faces." In a multi-episode story arc second season which concluded with "Investigations," Paris leaves *Voyager* (l) and joins Seska on a Talaxian freighter (r).

is one little moment where you can see that story come back."

The story Piller and Taylor devised served Piller's desire to establish the Kazon as an intriguing, popular villain and Taylor's goal of providing Lt. Tom Paris with an opportunity to redeem himself. Over the course of five episodes the viewer is presented an occasional glimpse of a spy on board *Voyager* who is feeding information to the Kazon. At the same time, Lt. Paris is depicted in a series of vignettes as growing increasingly frustrated and insubordinate to Lt. Commander Chakotay. The separate threads come together in the final episode of the arc, "Investigations."



confound others. Although power-house shows from *ER* to *NYPD BLUE* use running stories, they have never been part of the *STAR TREK* franchise.

"It was our effort to try a new kind of story telling," said Taylor. "We had never done anything with a continuing arc over several episodes. It is being done very successfully on other series now and we did not want to close our minds to a new style of storytelling and say, 'Well, we've always done it this way and we always will.' We

wanted to be more open minded."

Noted Piller, "There is disagreement in house about how successful it has been, but I've been very satisfied with it. We've never done a story that is closed to the audience before so that the audience doesn't know what is going on every step of the way. Nor have we ever done a five, six, or seven part sub-plot that goes from episode to episode. It's not like *ER* or one of the other serialized shows, because every one of the episodes really stands alone, but then there

Here Lt. Paris leaves the *Voyager*, ostensibly to join the crew of a Talaxian freighter and live outside the constricting environment of Starfleet. Later kidnapped by the Kazon, led by Seska, Paris is asked to join their cause. Of course, it's all a ruse: Paris' rebellious act has been devised by Janeway and Tuvok to position Paris as a double agent in the Kazon's midst. Chakotay was not informed of the plot, in order to make it seem real to the spy on board. Paris is not in a position to learn the identity of the spy,



Robert Duncan McNeill as Lt. Tom Paris and Ethan Phillips as Neelix in "Parturition," thrown together on an M-class planet to resolve their differences.

who is later killed in a fight with Neelix.

"When we came back to the second season I had some meetings with Jeri Taylor," said actor Robert Duncan MacNiell, who plays Paris. "I know people had been talking about how Paris had sort of faded off into the background in the first season. After a real strong start they didn't quite know where to go with him and so they gave me a couple of real nice strong episodes—one with Neelix and the warp ten story—but in addition they wanted to do something that would remind us of who Paris was, show the changes that he's made, and kind of re-establish him in a way. I think what they wanted to do was deal with some unresolved issues. There was some tension between Paris and Chakotay that was never really fleshed out. There was a whole rebellious side of Paris that was dismissed very quickly.

"So we talked about ways to do that and one way was through a longer story arc. Everybody's concern was once we see Paris be the old rebellious Paris we know that something is up and he's just faking it, because we've seen him being a team player for so long. That's why it developed from one focused show into a few shows. They wanted to sort of re-establish this rebelliousness so that the audience would believe it when he finally takes off and works for the bad guys for a while."

While few disagreed with the intention of the story, several on staff believed that, in hindsight, the experiment failed. "I'm sure the jury is still out with the audience whether it was successful or not, but in my own mind it very definitely was not." said Taylor. "I

“The average viewer watches the show less than two times a month. So [the story] is baffling. I'm hoping it doesn't damage us.”

—Producer, Ken Biller—

feel that we didn't do it very well. We didn't commit to it. Rather than having a fully fleshed-out arc and characters that intrigued the audience, we simply seemed to pop in with the spy—a very one note, unexplored, unexplained character. You have no idea why he did what he did or what he is about—what torment this is costing him. It simply wasn't addressed at all and so I

found it was very dissatisfying.”

Ken Biller, in particular, was concerned that the stories confused the audience. "I'm just not sure we went about it the right way," he said. "If you look at a lot of shows that did this classically, like HILL STREET BLUES or LA LAW and today NYPD BLUE, the recurring elements in general are the personal elements. Typically the big case will be solved, the bad guy will get arrested and put away so there is closure in that. I think we tried to do something that was opposite and I don't think it is quite 100% effective.

"They've done some market research and the average VOYAGER viewer watches the show less than two times a month," continued Biller. "So if you're not watching every single week [the story] is baffling, because we don't do the 'last week on VOYAGER' thing. It makes people really confused. I just don't think we've done it fairly or really effectively. I'm hoping it doesn't damage us. The other thing is that it wasn't really planned out in conjunction with the network who schedules the shows. So you saw this whole big thing where Paris gets thrown in the brig last week on 'Life-signs'—certainly tantalizing—and next week there is a repeat. And I think there

disappointed in him is somewhat painful to him. I tried to do the best I could with what they would let me do."

"My little girl is home."

—Caylem

RESISTANCE

★★

11/27/95. Production Number: 128. Stardate: not given. Teleplay by Lisa Klink. Story by Michael Jan Friedman & Kevin J. Ryan. Directed by Winrich Kolbe.

In searching for precious tellurium needed to power the ship, Janeway, Tuvok, Torres, and Neelix transport to an Alsaurian city occupied by the hostile Mokra. Tipped off to the *Voyager* crew's presence, Mokra soldiers capture Tuvok and Torres. During the commotion, Janeway is secreted away by Caylem (Joel Grey), a local eccentric who believes she is his long lost daughter. Neelix is not discovered and transports back to the ship with the necessary mineral and the bad news that the others have been discovered and taken prisoner. As *Voyager* searches for its arrested crew, Janeway goes undercover, forced to rely on her own devices and the help of her odd new protector, Caylem, to break into prison and rescue Tuvok and Torres.

"Resistance," for the first time in a long while, places Janeway in the center of the action. Unfortunately there is not a lot of action. As Chakotay and Torres await rescue in jail, Janeway is forced to listen to a couple long monologues by Joel Grey. Said writer Lisa Klink, "'Resistance' was a problematic premise. Essentially it was Don Quixote, with Janeway teaming up with this crazy eccentric old guy, which is problematic because it's about him. It was a real challenge to make it about Janeway and have her drive the story. I also found the nature of the story difficult. It was a journey, which means you have to go from place to place—from set to set—and that is a problem."

As in her last STAR TREK script, DS9's "Hippocratic Oath," Klink has the luxury of telling a story almost entirely off ship and makes the most of the handful of new sets. Joel Grey turns in a wonderful supporting performance as the sly eccentric, and Mulgrew creates a nice moment as she grants Caylem a final vindication as he lays dying. Unfortunately, due to the sensationalistic promotion by UPN, "Resistance" may only become known as the show in which a Star Fleet Captain plays a hooker.



In "Resistance," when Janeway finally comes to center stage second season, she must resort to masquerading as a hooker to distract a guard.

"There was a lot of discussion about that," admitted Klink. "Somebody—I forget who, but it wasn't me—came up with the idea of her distracting the guard by pretending to be a hooker. We went round and round on that for a while. Is that going to diminish the Captain in some way? Is that the typical bimbo thing to do? In an action movie that is what the girl is used for, to distract the bad guy. I still feel that way a little, but the fact is it worked. Given what their situation was and what they had available to them it was a clever thing to do. I think it really doesn't hurt to show the Captain doing

something different, to show she is an attractive woman, and to let her hair down. Although I was not always in love with the idea of doing it, I think in retrospect it was not such a bad thing."

"When we talked about that, every eye in the room turned to me and said 'Are you all right with that,'" said Taylor. "If I were down there trying to save my people I would do anything and if that seemed like a good idea I would do it in a minute. Would my dignity and my sense of feminism prevent me from helping my people? Absolutely not."

"I am Automated Unit 3947. Thank you for reactivating me, B'Elanna Torres."
—Automated Unit 3947

PROTOTYPE

★★1/2

1/15/96. Production Number: 129. Stardate: Not Given. Written by Nick Correa and Kenneth Biller. Directed by Jonathan Frakes.

When the crew finds a deactivated humanoid robot with an unfamiliar power source floating in space, Chief Engineer B'Elanna Torres is able to repair this mysterious mechanical "man." When it comes to life, the sentient artificial life form, Automated Unit 3947 (Rick Worthy), explains that its kind is near extinction and asks Torres to build a prototype for construction of more units. In accordance with the Prime Directive, Torres must decline the request, but when 3947's Pralor homeship is located, the robot abducts her and threatens to destroy *Voyager* unless she constructs the prototype. Torres discovers that the robot is battling another robot society, both opponents having long since destroyed their living creators.

The fifties-ish robot concept behind "Prototype" furred more than a few brows when Michael Piller put it on a front burner. According to Biller, "That was another situation where Michael Piller bought a story about robots, and while I think there was something to recommend that, we were all concerned about robots being a kind of hokey '50s sci-fi premise. How were the robots going to look? We were all very worried about it. Michael was very passionate about the episode. Nick Correa was a writer he had a lot of faith in, so Michael bought the episode and just because of the luck of the draw and scheduling, when the script came in and had to go into production, I was the one available to do the rewrite.

"I think there was some good stuff in it, I tried to explore B'Elanna's relationship with this thing—this metaphor for motherhood—with B'Elanna kind of giving birth and then having to kill her own baby. But it was a really disappointing episode in the sense that exactly what we feared happened: the robot looked like a guy in the suit. It just looked really, really hokey and cheesy. That was an almost impossible task given what our budgetary constraints are and given the time that is allotted. We couldn't afford to do body makeup so suddenly he's in costume. If he is a mechanical man, why is he wearing a suit? He looked like the tin woodsman and it was unfortunate and disappointing.

In a classic TREK premise, robot-controlled ships do battle, perpetuating a war between two long-dead races, unless Torres can end the madness.



Getting experimental: besides being the center of Trek's first multi-part story arc, McNeill got to direct at the end of second season helming "Sacred Ground," which aired third season.

might have been a repeat the week after that. So it's going to be three weeks or so before this gets resolved and before you find out what the hell is going on."

Biller also felt the recurring B-story diminished the stand-alone quality of the A stories in which they appeared. "For example, in 'Lifesigns' we did this very big emotional personal story with the Doc

falling in love for the first time. This woman dealing with her disease and how people view her and we sort of closed that off in 12 beats and then the action story that is continuing comes off a little baffling. You're watching this show about the doctor and this woman and then suddenly after the third commercial you come back and there are these two long scenes of Paris and Chakotay going at it in the mess hall. Suddenly you're cutting to this guy sending a message to the Kazon. You almost feel as if the engineers have put on another episode. I'm not sure we properly planned it out. It's one thing to do an arc over two or three episodes, but it turns out this is taking place over eight or nine episodes over three months."

For Taylor, the story arc not only tainted the strong A-stories in each episode, but may have damaged the Paris character. "It simply presented him as being unsavory and unpleasant without any explanation," she said. "It was denigrating a character that we had been trying to ennoble and I fear that what it did was simply baffle the audience as to what was going on, why Paris was acting that way, who this spy was, and it interrupted the flow of the main story. The episodes in which those arcs appear simply have this baffling element of this man who does noth-

“I’ve found Paris extraordinarily interesting when his dark side shows, but I don’t find a lot of agreement with that sentiment here.”

—Producer, Michael Piller—

ing more than stand in front of a console and talk to the Kazon."

Piller, however, stands by the experiment and, in fact, would like to see more of the rebellious Tom Paris. "We're very sensitive to Paris cause he's a darker character than the others," said Piller. "He's not as accessible or lovable and by putting him in this frame of new negative behavior there is concern that we're assassinating his character.

This franchise is afraid to take that risk—the George Clooney character on ER is a hard character to work in STAR TREK. I've found Paris extraordinarily interesting when his dark side shows, but I don't find a lot of agreement with that sentiment here. I find the whole story to be quite touching and successful. I had a ball watching and reading and writing those episodes. For my money it was a very successful endeavor in creating this Kazon arc, and really making something interesting out of a new alien race." □

Paris' altercation with Chakotay in "Lifesigns" was part of the multi-episode story arc that saw resolution in "Investigations," clearing his name.



STAR TREK VOYAGER

PARIS AT THE HELM

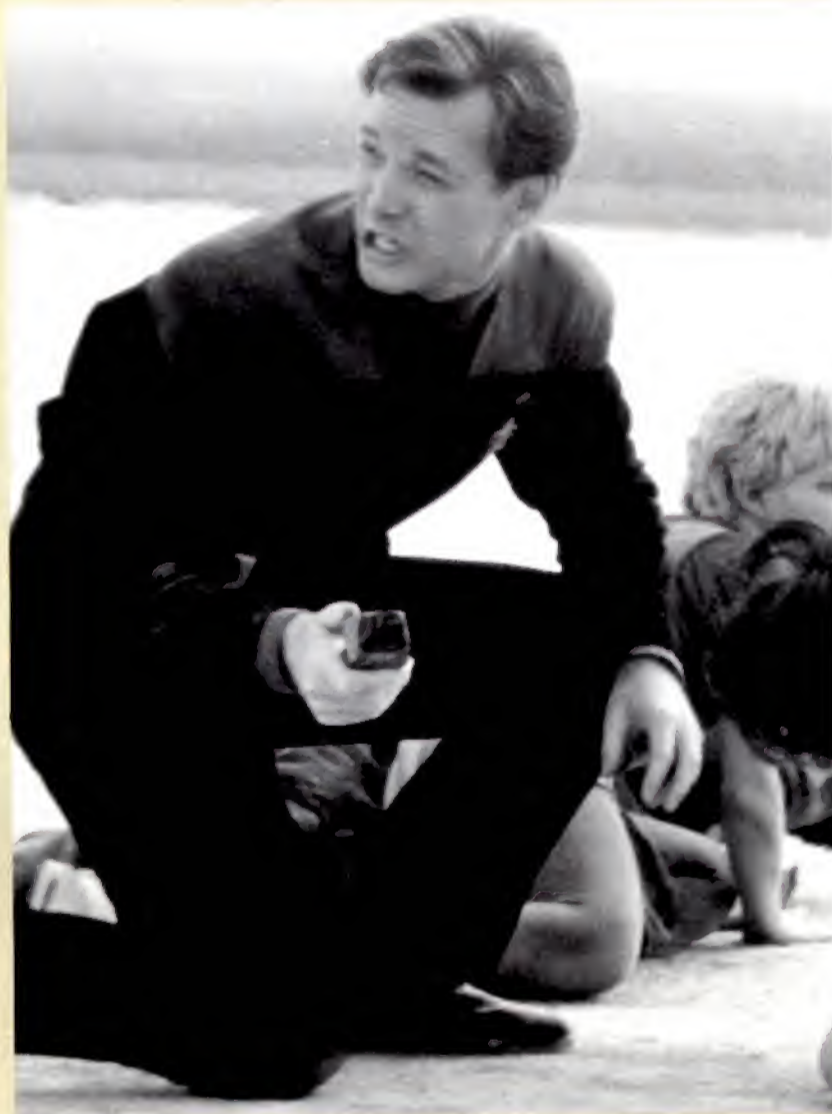
Robert Duncan McNeill turns director with "Sacred Ground."

By Dale Kutzera

STAR TREK executive producer Rick Berman has long been generous with handing out directing assignments to cast members. Patrick Stewart, Jonathan Frakes, LeVar Burton, and Gates McFadden have all taken turns behind the camera on THE NEXT GENERATION. Avery Brooks and Rene Auberjonois have done the same on DEEP SPACE NINE, and Frakes and Burton have directed episodes of that show and VOYAGER, creating a bit of behind-the-scenes continuity to the three series. Frakes, the most prolific of the TREK actor-directors, even won the plumb roll of directing the second Next Generation feature, STAR TREK: FIRST CONTACT, over more experienced candidates.

According to executive producer Jeri Taylor, one of the reasons STAR TREK allows cast members to direct is the need to develop new directors with STAR TREK knowledge. "One of the problems we have is finding new directors to provide fresh blood, because it is almost incumbent on the directors to understand the STAR TREK universe," said Taylor. "Little things we take for granted, someone from the outside wouldn't know. [For example] you don't tap your com-badge to respond to somebody, only when you initiate it, and then not on the bridge. Those are things that you acquire after a while."

Members of the cast of VOYAGER are following in this well-beaten path to the director's chair. The first is Robert Duncan



McNeill as Paris in VOYAGER's pilot. The actor lobbied producer Rick Berman to direct from the start and got his wish at the end of second season.

McNeill, who had his directorial debut with the third season episode "Sacred Ground." McNeill's interest in directing started years ago on the set of another series, GOING TO EXTREMES. "That was a Brand/Falsey show, the creators of NORTHERN EXPOSURE, and we went into that series thinking we couldn't lose," said McNeill. "NORTHERN EXPOSURE, was in the top ten, a big hit at its peak and we thought we'd be on air a couple years just on their name alone.

"So as soon as we got involved in that

The physical appearance of the robots is indeed more akin to an episode of BUCK ROGERS IN THE 25TH CENTURY than STAR TREK. Just as disappointing is the slow pace of the initial scenes as Torres works to repair the found robot, and the tiresome hemming and hawing over the Prime Directive. What is most puzzling however, is that the episode fails to exploit a compelling premise: a society in which the weapons have killed their creators in order to carry on the war. This is the kind of classic sci fi theme the original series was founded on. The emphasis here, however, is on the personal impact the creation and destruction of the prototype has on Torres. The episode does benefit from a great opening teaser and a fine climactic space battle.

"Make a deal, an alliance."

—Chakotay

ALLIANCES

★★

1/22/96. Production Number: 131. Teleplay by Jeri Taylor. Directed by Les Landau.

After *Voyager* is severely attacked by Kazon and one of its crewmen killed, Chakotay appeals to Janeway to start thinking more like the Maquis. Janeway knows she must strengthen *Voyager's* position in the quadrant and reluctantly agrees to take steps toward a strategic alliance with leaders of several Kazon factions. Seeking an intermediary to begin talks with the Kazon, Neelix shuttles to Sobras, a planet with a Kazon settlement. There, he makes contact with an acquaintance, Jal Tersa (Larry Cedar) of the Kazon-Pommar. Meanwhile, Janeway's initial meeting with Culluh (Anthony De Longis) and Seska (Martha Hackett) is unsuccessful but Neelix is able to befriend Mabus (Charles Lucia), a governor of the Trabe, an exiled sect and bitter enemies of the Kazon. Thinking that the Trabe have compatible goals of peaceful co-existence, Janeway agrees to arrange a meeting of the Kazon sect leaders. The results are deadly as Mabus double-crosses Janeway and plans to kill the assembled Kazon leaders.

"Maneuvers" attempts to further define the Kazon race, here introducing their former overlords, the haughty Trabe. As written in a lengthy internal document by Kenneth Biller, the Trabe oppressed the Kazon until the various sects joined forces to overthrow the Trabe. Once this revolution had occurred, the rivalries among the Kazon tribes resurfaced, leading to the current situation in which the sects battle each other for dominance. In both "Initiations" and this episode, Ken Biller works hard to carry out Michael Piller's directive to make the Kazon a significant STAR TREK villain. Where the Klingons can boast an entire warrior mentality, and the Romulans a kind of Zen villainy, it is difficult to latch on to a similarly compelling attribute for the Kazon.

"Maneuvers" boasts some inventive special effects, in particular the site of the organic-looking Kazon fighter ship (designed by Dan Curry) floating outside the assembly hall. It is unfortunate,

With Janeway on the verge of creating Kazon "Alliances" that would guarantee *Voyager's* safety, a betrayal leads to an attempted assassination.



however, that Janeway again comes off as a well-meaning but naive Captain. "Maneuvers" also marks the introduction of the spy Michael Jonas (Raphael Sbarge) and the beginning of the multi-part story arc involving Lt. Tom Paris (see article on page 90)

THRESHOLD

1/29/96. Production Number: 132. Stardate: 49373.4. Teleplay by Brannon Braga. Story by Michael DeLuca. Directed by Alex Singer.

Lieutenant Tom Paris makes space-flight history by becoming the first person to make a transwarp flight, reaching warp ten where, theoretically, you are traveling so fast that you are literally everywhere at the same time. After returning from this historic flight, however, he undergoes startling biological changes. His cell membranes begin to degrade and, despite the Doctor's best efforts, he dies. End of story.

If only we were that lucky, but there are four more acts of "Threshold" to watch during which Paris continues to mutate at an alarming rate. Soon he is radically transformed into a bizarre and terrifying cross between a human and amphibian. Through the course of many scenes, the Doctor determines that Paris is evolving into a higher life form, and tries to stop it, but Paris has other plans. He escapes medbay, kidnaps Captain Janeway and commandeers a shuttle, speeding away at warp ten. The *Voyager* cannot keep up, but later traces the shuttle signature to a remote planet. There, the landing team discovers that Paris and Janeway have become large salamander-like creatures—and that they have procreated.

"When I first read that script I couldn't believe they were going to shoot it," said Robert Duncan-MacNeill. "When you try to tell the story—he breaks warp ten, starts shedding skin, his tongue falls out, he kidnaps the captain and then he becomes one with the universe, are salamanders, and have a baby—it sound ridiculous. What is this about? Before you can even start to tell the story you have to find the moral. What is the simplest point of this episode? Once you can say that in a sentence then that is what the episode is about. To me that the whole warp ten and salamanders and all of that frosting was about Paris trying to find some sort of salvation outside himself and ultimately realizing that he had to find his own self worth from within. Here is somebody who thinks he's got to break warp ten and prove to everybody, his father, and himself that he can do this outside thing, but ultimately your happiness comes from within."

There are a couple of promising kernels in "Threshold" the story of which was contributed by Michael DeLuca, the president of production at New Line Cinema. The notion of breaking the warp ten barrier and literally being everywhere at once is intriguing. Likewise, the notion of the flawed, wounded Tom Paris evolving into a higher state of humanity could offer some fascinating drama (consider the classic OUTER LIMITS episode

Once again exceeding warp limits has dire consequences for Lt. Tom Paris as he begins to mutate after crossing the Warp 10 "Threshold."



series I told our producer I was very interested in learning about directing. They let me spend the time I wasn't shooting observing. I got to learn about directing that kind of show. It was a location show in Jamaica, a very different kind of planning and organizing than [STAR TREK] which is all on sound stages. We only shot for one season and then I bounced around with directors and producers I knew, going to watch people work whenever I could. Then STAR TREK came along and I told Rick Berman early in the first season that I am real serious about directing and about doing it here if you'll let me. He told me what he thought I needed to do, and I spent the last year or so doing that."

Berman's boot-camp for aspiring directors chiefly involves learning how the various parts of a television show come together, from set design to special effects. McNeill sat in on meetings and screenings of dailies, observed other directors in action, and learned the particular tastes of the STAR TREK producers. Berman, for example, "doesn't like anything that is a self-conscious camera move," said McNeill. "He doesn't like anything that will draw your attention away from the action and information of the show. When you get too artsy fartsy it doesn't fit the STAR TREK style. It's a very clean show, very polished, and that's the look that has worked for him."

"It's a challenge, because sometimes it's easier to do a wild, bizarre camera move and gloss over the fact that you haven't broken the scene down to its basic elements. Sometimes it's almost easier for these directors to do something that distracts you from the fact that they don't know what the point of the scene is. In some of these shows nowadays I think the visual style of the piece almost eclipses the content. You're so visually aware of what they are shooting that you lose track of what they are talking about."

As McNeill studied, he waited for a directing opportunity to come up, expecting to get his break some time in the third season. Ironically, the fate of another actor-turned-

“I don't have any outside agenda other than to tell this script that they have given me as best as I can.”

—Robert Duncan McNeill—



Hard stuff—McNeill studies the script directing third season's "Sacred Ground," filling in for busy Jonathan Frakes.

director created the opening he was waiting for. "Everybody has been joking about how I'm going to be the next Jonathan Frakes," said McNeill. "It's kind of ironic, because what happened was Jonathan was scheduled to direct an episode of the show and when he was offered the feature he had to step out and couldn't direct an episode for us. When I heard that I thought about it long and hard and went to Rick with my list and said 'Here is what I've done and I think I'm ready. I don't have any expectations, but I want to get on the list of people to take that spot.' That was the only [episode] available, everything else was booked up. We had a good conversation and I walked away feeling that he did believe that I was ready, but I didn't really expect to get the episode. I was pushing that one thinking I would get one early next season. About a week or two later he called me in Cincinnati—I was at a convention—to say that they had a meeting

about it and wanted to give me the shot. So thanks to Jonathan Frakes I will become the next Jonathan Frakes."

"Sacred Ground" was shot at the end of the second season, but was scheduled to air as the second episode of the third season, following the resolution to the cliffhanger "Basics." "It's not an action show which is a blessing and a curse for me actually," McNeill said. "Action shows can be very complicated to shoot because of all of the shots you have to make to get the coverage, so the action fits together. Logistically, action shows are very complicated, but because this is a real internal story for Janeway, it became more of a challenge how do you make these thoughts and ideas and philosophy more dramatic?"

"I don't have any outside agenda other than to tell this script that they have given me as best as I can. I don't think there are any sort of old thoughts that I've had that now that I have a chance I can throw this in there. It's enough work just to tell the story they have given me, much less squeeze in my own thing. All I want to do is make it as exciting a show as I can to keep the audience there." □

STAR TREK VOYAGER

HOLOGRAPHIC DOCTOR

Robert Picardo has made Doc Zimmerman the show's most popular and entertaining character.

By Anna L. Kaplan

Robert Picardo, previously best known for his work on *THE WONDER YEARS* and *CHINA BEACH*, has enthusiastically embraced his role on *STAR TREK: VOYAGER* as the ship's holographic doctor. Between the work of the writers and Picardo himself, the Doctor has turned into a popular and entertaining character. Picardo has gone so far as to pitch story ideas about the Doctor to the producers, join the informal director's training program necessary to direct an episode of *VOYAGER*, and accept convention appearances all over the world.



Doc Zimmerman falls in love and parks with Denara Pel (Susan Diol) a Vlidian hematologist in "Lifesigns," a Ken Biller script worthy of Phillip K. Dick.

One thing Picardo does not like is too much free time. He talks about *VOYAGER*'s second season, saying, "It started out a little quietly for the holographic doctor. They were featuring other characters early in the season, I guess, because the audience had a strong sense of who the doctor was at the end of last season. I had an early episode this year, 'Projections,' [in] which I had a great deal to do, and then there were several shows in which I had smaller supporting roles. When you have nine characters on a show

like *VOYAGER*, and they give every character their chance at the plate, we get a certain amount of free time. Because I love to work I was a little fidgety in the middle of the season. But I got quite busy again for the last third of the shooting season.

"I would say that the best episode for [my] character was probably 'Lifesigns,' said Picardo. "'Projections' was an excellent script and a wonderful shooting experience because it was a delight [to work with] Jonathan Frakes, and Dwight Schultz. I

think probably as far as stretching the character and giving me more thing to do as an actor, probably 'Lifesigns' was the more challenging. That's the holographic doctor's first romance."

"Projections" was actually filmed at the end of first season, but aired in September of 1995 as an early second season show. "That was strictly a network decision, about wanting to premiere the show in late August to attract additional viewers to sample other UPN shows," he said. "What they're doing is patterning themselves after the successful strategy that Fox employed in their early years, of early fall premieres. They're using *VOYAGER*, of course, as a drawing



card. They're going to do that again [third] season. We will premiere again either in the last week in August or the first week in September with four shows that we will have shot by the end of [the second] shooting season. I think that's going to be a regular pattern. What that means is we can't really gain any weight over the break. I can't significantly change my hairdo, which would require a miracle at Lourdes, anyway, I think," Picardo laughed.

Continuing the analysis of his work sec-

"The Sixth Finger" starring David McCallum as an evolving man). Unfortunately neither is explored here. The warp ten achievement serves only to introduce Paris' affliction, which serves little dramatic purpose. I know Tom Paris isn't going to die, just as I knew Chakotay would be rescued in "Maneuvers," and Kes wouldn't leave the ship in "Cold Fire," and the crew wouldn't defect in "The 37s" or be killed in "Twisted." This steady diet of red herrings is a bit tiresome. The result is a plodding medical mystery, which, with the exception of a few on-the-nose lines of dialogue, fails to resonate on an emotional level.

"Threshold" does, however, serve as a showcase for the remarkable make-up work by Michael Westmore and his staff of artists. Duncan-MacNeill spent over five hours in the make-up chair for each of the three days that the transformation sequences were filmed. Getting out of makeup was much easier—as the foam latex appliances would not be re-used (as they are with Neelix) they could simply be ripped off.



Lt. Tom Paris turns amphibian in "Threshold," a grueling five-hour makeup job endured for three days shooting by Robert Duncan McNeill.

"I'm sorry to report that crewman Darwin was murdered."

—Tuvok

MELD

★★★★

2/05/96. Production Number: 133. Stardate: Not Given. Teleplay by Michael Piller. Story by Michael Sussman. Directed by Cliff Bole.

When a crew member is murdered, Tuvok's investigation leads to another crewman, Ensign Suder (Brad Dourif), who finally admits he is the perpetrator. Tuvok's Vulcan logic cannot rationalize such a senseless, wanton act of violence and, in order to understand Suder's motivation for the killing, he attempts a mind meld with this murderer. The process works too well for not only does Tuvok experience the uncontrollable violence that possesses Suder, he is consumed by it. After Tuvok removes himself from duty and locks himself in his quarters, the Doctor must initiate treatment which restores Tuvok's emotional suppression abilities.

The concept behind "Meld" is as high as they get: Tuvok melds with a psychopath and loses his ability to suppress and contain his emotions. Here is one case, however, where the script not only delivers the goods on the concept, but transcends it to expose new shadings on Tuvok (and in turn the Vulcan race), his relationship with Janeway, and contemplate one of today's disturbing social issues. This is great STAR TREK.

Michael Piller's raw, compelling script is brought to life by Tim Russ's intelligent, restrained performance, thoughtful supporting work from Mulgrew and Dourif (something of a specialist in psychopathic characters), and a dark, moody lighting design by Marvin Rush. Although a bottle show, Rush turns "Meld" into a disturbed inner world of darkness and shadow by shutting off the lights on the standing sets and painting the scenes

ond season, Picardo recalled, "I have significant roles in both 'The Thaw' [and 'Symbiogenesis']. I am kind of a hostage negotiator in 'The Thaw,' and we also see me out of sick bay again, in an interesting way. Much of 'The Thaw' takes place in virtual reality, in computer generated mind space, the collective subconsciousness of four cryogenically preserved mental hostages. I am injected into their virtual reality, so we see me on a different set. Looks-wise it's very much like an original series episode. It has vibrant colors, and this sort of very odd cast of guest players that populate this virtual reality sequence that is a major part of the show, with a wonderful guest star, Michael McKean, playing this evil clown. The notion is that these people are basically being kept prisoners of their own subconscious. All of their fears have been embodied into this character known as Fear, who literally has the power to kill them in their cryogenic sleep, to scare them to death. So he's holding them prisoner. But I'm sent in as a hostage negotiator which is great fun."

"I have a substantial amount to do in 'Symbiogenesis' solving a major transporter accident which has claimed the lives of Mr. Tuvok and Mr. Neelix. I have quite a bit to do in 'Basics Part I', which is our [second season] finale. By mistake, they project the Doctor's program into space, so you see me flailing, dodging photon torpedoes from an enemy. It's pretty funny. I get humiliated well, I think, which is why they like to do this to me. They like to shrink me down and stuff like that. They think it's fun when the character gets out of sorts." Picardo's final analysis? "As far as shows that were sort of strictly about the Doctor, I would say that the two episodes this year were 'Projections' and 'Lifesigns.'"

Picardo has pitched many ideas about his character to the producers. "I have suggested, as have many of the actors, story ideas, and they're very open to listening to us," he

“I get humiliated well, which is why they like to shrink me down and stuff like that. They think it's fun when the character gets out of sorts.”

—Robert Picardo, Doc—



Picardo encounters TNG favorite Barclay (Dwight Schultz) in "Projections," and experiences emotion when he kisses Kes, trapped in a holographic delusion.



said. "I have no interest in story credit or writer's credit because I don't consider myself a writer. I come in just with a seed of a story. I don't know how to frame it scene by scene and structure it the way they do, I simply have an idea, basically a funny situation to put the Doctor in. If we have a joke idea, or an amusing line idea, we have to submit it through the proper channels on STAR TREK. We never change anything on the set, ever."

One of Picardo's favorite second season shows was "Tattoo." "I was quite proud of that episode, which really only required one day's work of me," he said. "The 'A' story was how Commander Chakotay received his tattoo, the backstory of the conflict between himself as a young man and his father. The 'B' story was the holographic doctor's programmed illness. That was the first story idea that I suggested that has actually been used by the writers. I pitched that idea first to Jeri Taylor and then to Michael Piller. Not having any interest in writing myself, I was doing it just because I thought it might be a fun thing to act.

"In my version, Captain Janeway, in an effort to teach me a lesson, changed my program. But being a much smarter man than I, Michael Piller had the notion to make it my own challenge to myself, and that I altered my program to prove that illness would not in any way affect my job performance. I also suggested that the first scene be with Ensign Wildman. I thought it would be very funny for the audience if I was showing absolutely no sympathy for a very pregnant woman. I wanted to pick a situation where the audience was most likely to find my lack of sympathy objectionable." Picardo laughed, "I said to Michael Piller that, of course, the holographic doctor, once he has this [flu], he became an absolutely terrible patient. I suggested simply a common cold, but I think in the world of STAR TREK the common cold has long been cured. Michael took that ker-



Robert Picardo as the Doctor, and Robert Duncan McNeill as Lt. Tom Paris, ailing in "Threshold." Paris becomes a salamander.

nel of an idea, and created a great 'B' story, and was very appreciative of my suggestion. That was a fun day's work. We shot the scenes out of sequence, so I kind of had to track the progression of my illness carefully. I had great fun doing that, and I thought the finished product was pretty funny." Listening to Picardo, it becomes very apparent that he likes to have fun with his character.

Other ideas from Picardo have also made it onto the screen. "I suggested the 'I'm a doctor, not a voyeur' line, which also made it into [an] episode," he said. "The audience seems to get a kick out of whenever I invoke the spirit of Dr. McCoy." He added, laughing, "I hope someday to have a scene with Harry Kim, where I say, 'Damn it, Kim, I'm a doctor not a blank [whatever task the script demands].' That would really be tweaking them one step further." Picardo has made many suggestions which he would like to see in episodes this season or next. One thought in particular may have already caught on, as he explained, "I have asked that the holographic doctor be an opera fan and actually sing opera. I got a call from Jeri Taylor yesterday asking me the specifics of my vocal range. So that I think that's in the works."

Picardo continued to share his hopes for the Doctor's future, saying, "There [are] a lot of things I'd like to see. I don't know that they'll ever resolve the name issue. I

would like an exploration of the man that developed my program. I have suggested a story idea to them about this Doc Zimmerman character, and what would make him design the emergency medical hologram program. Specifically, I've suggested that he no longer practices medicine. In doing volunteer work in the most upsetting medical emergency situations, he witnessed something that has rendered him unable to practice anymore, so he creates the holographic doctor program to complete him as a doctor. He doesn't have it anymore to interact directly with patients. In other words, he is a very frightened, and uncommunicative, an unentitled, shy, pathetic man, versus his creation. We would meet them both on the Holodeck. He would be in the ship's memory banks."

Picardo has also suggested that the doctor go on a planetary mission. "I would be in some altered state, I would assume, because they would have to portabilize him," he said. "Perhaps there's a medical emergency on a planet involving one of our crew [and] they don't have the

capability of transporting the Doctor to the planet, so Kes must perform a surgery that she's not qualified to do, through the Doctor communicating with her from sickbay. [It would be] a successful coming-of-age for her as the medical pupil, which I think would be a nice show about our relationship.

"I've also suggested to them a situation where [there is] a medical emergency, and because the Doctor has no one qualified to assist him, they install his program twice and he assists himself. Of course he cannot get along with himself. The operant notion is that they set me up as an opera fan, before they duplicated my other. You would only know which Doctor was which by the way they related to Kes, and the rest of the crew, because the newly activated Doctor would have no relationships. They would look identical, so you would have to tell them apart by the way they acted, the somewhat enlightened, somewhat more humanized Doctor that we know, versus the original we met in the pilot. I also thought it would be fun, before we beamed my other back to cyberspace, if they had a kind of meeting of the minds through perhaps a phrase or two of opera, sung in duet. I don't know that it's logical that the newly activated Doctor would be an opera fan, unless that would be in his basic program. It would have to come from the creator, Luciano Zimmerman. They liked the idea of the two doctors very much,



In "Meld," Tim Russ and Brad Dourif give excellent performances in this outstanding episode about Tuvok mind-melding with a Bajoran murderer.

with harsh patches of light. When Janeway ventures into Tuvok's trashed quarters, we can barely make out the tormented Vulcan crouched in a corner. Much of the credit goes to Rush's lighting for making this scene as creepy as it is.

The B-story continues the growing friction between Paris and Chakotay, as the latter puts the former on report for running an illegal gambling operation. For Piller's comments on this brilliant episode, see the article on pg. 85.

"It's only as smart as you made it." —Janeway

DREADNOUGHT

★★1/2

2/12/96. Production Number: 134. Stardate: 49447. Teleplay by Gary Holland. Directed by LeVar Burton.

Voyager spots a Cardassian-designed, self-guided missile carrying a warhead capable of significant destructive force. As it travels towards Rakosan, a heavily populated planet, Torres reports that she's partly responsible for this virtually unstoppable weapon. When she was a Maquis, she intercepted it and changed its program to assault the Cardassians, but it later went astray and now she's the only hope in stopping it. So Torres volunteers to transport to the missile's interior and reprogram it again. But before she can detonate the warhead, the on-board computer tries to destroy her first. Meanwhile, Jonas transmits the classified information on the mission to Seska.

"I gotta tell you, I was worried about 'Dreadnought,'" said Biller. "Roxanne in a room talking to herself for 45 minutes is going to be repetitive. Lisa Klink did a really good rewrite on that and it was well-directed. Except for the really disappointing effects where this really horrible weapon looked like a little box floating around in space, I found that a compelling episode. I watched

In a countdown to save a planet, B'elanna Torres must stop "Dreadnought," a renegade missile, that she had programmed to be unstoppable.



that with my girlfriend, who only watches STAR TREK because she's my girlfriend, and she found it gripping. It far exceeded my expectations. I was afraid of people going, 'Hmm, here's Roxanne trying to destroy a piece of technology that she created which is exactly what she does in 'Prototype.' I was also worried that here we go again with something from the Alpha Quadrant. Brannon and I are loud voices against doing that. Michael Piller's feeling is that a good story is a good story and he's not going to throw out a good story just because it has an element of that. I would say in general we try not to go back to that well. We promised the audience that we're going to do new, cool, interesting stuff, so I think when we do things like explore the Ocampa or Kazon or Vidiians, or find wild anomalies and things we've never seen before, then we are living up the promise of the show."

"Q gave us something to talk about. I miss the irrepressible Q."

—The Other Q

DEATH WISH

★★★

2/19/96. Production Number: 130. Stardate: 49301.2. Teleplay by Michael Piller. Story by Shawn Piller. Directed by James L. Conway.

When the *Voyager* crew accidentally frees a member of the Q Continuum (Gerrit Graham) from imprisonment on an asteroid, he begs them to help him become human so that he may commit suicide to end the tedium he has endured as an immortal being. Having done everything and said all there is to say, this Q has grown tired of the blandness of life in the Continuum and wants out. Janeway, reluctant to aid in a suicide, wants more information and who better to supply it than Q (John de Lancie) who argues that suicide is against Continuum law and the rebel must be returned to his eternal prison.



Janeway greets Jonathan Frakes as Commander Riker, called by Q as a defense witness in *Voyager's* indictment of the Q in "Death Wish."

Always one to follow Starfleet protocol, Janeway holds a hearing to consider the other Q's request for asylum. The tables are turned on Q as Federation personnel preside over a trial in which he must defend the Q Continuum. A courtroom drama ensues when Q calls himself to the witness stand along with a varied group of other people including Commander Riker, whose lives were profoundly changed by Q's influence.

The episode, written by Michael Piller from a story by his 23-year old son Shawn, was the first justifiable premise to bring back this popular character. "Everybody wanted to see Q, but we were just not willing to create a Q episode," said Michael Piller. "We knew he could go anywhere in the universe, but we had to have a story that justified it. I was never happy with the Q episode we did for DS9. It just reeked of stunt casting. We really wanted a show that would advance the character of Q and as it turned out the race of Q and when my son heard me talking about this at

but they thought in order for it to really pay off it would have to be in a later season than this one we just completed, because part of the fun of the story is how the Doctor has progressed. So that could even be a season four or five show, if we're so lucky."

Picardo hopes to direct an episode third season. "I have been training to direct," he said. "It's never true until it happens, but Mr. Berman has assured me that if I go through the process of learning, I will get the opportunity. I would like to think I will definitely be directing this year. Robbie McNeill [Paris] has directed one this season, and I'm next in line as far as the informal director-in-training program that we have. You observe on the set, production meetings, especially in the editing room. At the point where you really feel like you're ready, you go back to Mr. Berman and say, 'I'm ready' and you hopefully show up on the schedule. I am confident it will happen. I don't know

whether it will be the first half or the second half of [this] season. I hope it's a good one."

The world of STAR TREK conventions has also beckoned Picardo. "My wife has always referred to me as a lounge act longing to happen," he said. "I have taken to the conventions frighteningly well. I am having a great time exploring the vicarious career of STAR TREK actor/stand-up comic." Picardo laughed and added, "I know, let's face it, it's the most forgiving audience in the world, but I'm certainly having a good time constructing 24th century one-liners." Picardo has been to a variety of conventions. "I have six invitations that were international this hiatus," he said. "I'm going on most of them. I've just been to London. I go back to Great Britain in about three weeks, go to Wales, then I go to Bonn, Germany, and Australia, for three different cities spread out over two weekends, and then I go to Ireland at the end of the break." He enthused, "The perks of the STAR TREK actor are awesome, and I am very grateful for them. I've been on other television series, and we never had any 'CHINA BEACH' conventions."

Picardo did use some of his free moments

“My wife has always referred to me as a lounge act longing to happen. I have taken to the conventions frighteningly well.”

—Robert Picardo, Doc—



Picardo comes to the aid of a slain Janeway in first season's "Heroes and Demons," reliving Beowulf on the Holodeck.

of free time. My wife and I love to travel anyway, and we'll be taking the kids on two of them, to Australia and to Ireland. So they will be family vacations. Because I've accepted so many of these travel opportunities this season, I haven't really looked for other work. It's very tempting with all the opportunities that come along with STAR TREK to not venture out of the franchise. I want to make sure that I continue to work in other projects, so that I have the occasional experience of playing a human being." □

Projected into outer space at the conclusion of "Basics, Part I," Picardo flails aimlessly as he indignantly dodges the ship's photon torpedos.



STAR TREK VOYAGER

COMMANDER CHAKOTAY

Robert Beltran on the continued development of the Native American Maquis Captain.

By Anna L. Kaplan

At the end of a busy year, actor Robert Beltran took some time to share his thoughts about the second season of VOYAGER and his character Chakotay. He began by saying, "It's been very, very enjoyable. [I'm] just more comfortable, more relaxed in the role and the whole genre. It's been a satisfying year.

"We came into the second season after our first hiatus with about three of the first five episodes centered around Chakotay. 'Initiations' was the first episode, and then we did 'Tattoo' and then 'Maneuvers.' I thought those three were really fine scripts. I especially liked 'Maneuvers,' and at the time I think it was my favorite of the three, but I just saw 'Tattoo' again recently. I found it to be much better than I remembered. It's very rich and complex, and I just liked the many layers of the story."

In "Tattoo" Chakotay finds a race of aliens legendary to his people. His ancestors, the Rubber People, lived in the rain forests of Central America, and told stories of a visitation by beings from the sky who helped them find their home. Chakotay, who grew up on a planet near the Cardassian border, never believed the legends, but his father did. When Chakotay's father was killed by Cardassians, Chakotay took on the tattoo to honor his father, and joined the Maquis. "We know what happened with the tattoo and why he has the tattoo, which was a question that a lot of people had," said Beltran. "I think that a lot of questions were answered, and I think we found some more layers opened up about him. It was a good strong episode."

"Initiations" is the story of a young Kazon who must kill Chakotay to earn his place as a warrior, or die. It brought actor Aron Eisenberg, who plays Nog on DEEP SPACE NINE, to VOYAGER as the Kazon



Beltran as Chakotay befriending a young Kazon (Aron Eisenberg) in "Initiations." Exploring his Indian roots in "Tattoo," as a young boy (left) and with the Gamma Quadrant Sky People who visited his tribe on earth.



who Chakotay encounters. Beltran and Eisenberg enjoyed working with each other. Beltran noted, "We both had a good time. Aron's a lot of fun to work with. He's a very funny man, with a lot of talent. He's got a wide range and he can do a lot of things."

"Maneuvers" begins as the Kazon Nistrom, aided by the traitorous Seska, steal a transporter module from *Voyager*. Because of Chakotay's previous relationship with Seska, he feels obligated to recover the module himself. Noted Beltran, "I just liked the chess game that [Chakotay] and Seska were playing, and what had evolved in their relationship from what was originally a romantic relationship, degenerated into this bitter rivalry. Added Beltran, "It was just fun getting beat up, and being able to do some physical stuff that is not usual on any of [our] shows."

After *Voyager* sustains severe damage during a series of Kazon attacks, Chakotay wants Janeway to change her ways of thinking about their situation. He wants her to consider an alliance with the Kazon, even after personally witnessing their brutality," said Beltran. "I was trying to convince her to maybe adopt





Capt. Janeway and Lt. Tuvok, in a desert created to represent the Q Continuum, listen to Q's arguments against another Q's "Death Wish."

home, he came up with the idea that all of us had been looking for for years, and that is a true creative achievement. I think Shawn's perception of me as a father and as a boss is about the same. My expectations of him were high and I think he responded to that after a while. You know fathers and sons go through that kind of turmoil, but he's very eager to learn. He's got a natural creative talent and the bottom line is we've been looking for a Q story that we would feel comfortable with."

"There was a great deal of discussion whether we could legitimately get Q on this ship," said Taylor. "What were we saying? That Q only appears to starships that have their own series? Why this one? Could we develop a relationship between him and Janeway that wouldn't be a repetition of his relationship with Picard. We had no interest in doing that. Michael's son, Shawn Piller, sold the story to us that found a way to get him there which was via the other Q. We inadvertently beam him on board and he needs someone who knows about humans. Who better than John de Lancie for that? So it worked and if it worked we were happy to do it and we will probably continue using him. We are not going to bring him on just to bring him on. There has to be a story good enough to justify it."

"I used the undamaged chromosomes in your cerebellum to re-create your original DNA code."

—Doc

LIFESIGNS

★★★★

2/26/96. Production Number: 136. Stardate: 49504.3. Written by Kenneth Biller. Directed by Cliff Bole.

Voyager responds to a distress call from a small spacecraft and quickly beams aboard a deathly ill Viidian female. Doc treats her for advanced stages of the Phage by transferring her decaying body into

In "Lifesigns", the holographic Doctor (Robert Picardo) falls in love with a holographic program of Danara Pel (Susan Diol), a Viidian patient.



some of the Maquis tactics. I think as a matter of survival, I wasn't too at odds with that choice. It's no different than the United States giving favored nation status to China, when we know full well what goes on over there, or any other despotic government that we recognize for our own convenience."

The relationship between Chakotay and Janeway is explored in "Resolutions." "Very interesting script that was, I thought, a bone that was thrown to the many fans that were crying out for a Janeway and Chakotay relationship," said Beltran. "I think that it turned out to be a very good story. I think that it cements our relationship, not necessarily in a romantic way, but certainly a very strong friendship is cemented there, and solidified. I think again some more layers of Chakotay's inner self are stripped bare, and he's very, very vulnerable in this episode."

Beltran liked the group of episodes containing the plot about the traitor on *Voyager* and the set-up of Paris as a way to catch him, even though Chakotay was kept in the dark about Paris' behavior. "I thought that was fine," said Beltran. "I just didn't like the way they resolved it. One of the more stupid lines that I remember, when they do reveal what really happened with that plot, Janeway says to me, 'We couldn't tell you, because we needed you to be ignorant of this. You did your part very well,' as if he had any choice in the matter."

However, Beltran overall feels very satisfied with the writing of the series and the development of Chakotay. "I don't think we're at odds, myself and the writers," he said. "Occasionally they may have me say or do something that I don't quite agree with, but I guess that's true with all of the characters. We can't expect complete perfection. I think I'm in good hands with these writers. I think they understand what the character is about for the most part

Beltran would like to see some alterations in the way the character of Chakotay is written. "The only thing I am at odds with the writers [about is] the heavy emphasis that they put on evolution, and this sort of

“The only thing I’m at odds with the writers [about is] the emphasis on...this sort of New Age philosophy that I don’t think Chakotay would be a part of.”

—Robert Beltran—



Beltran as commander Chakotay, beaten by the Kazon in "Maneuvers"—certainly one of the more physical stories so far.

New Age philosophy that I don't think that Chakotay would be a part of," he said. "I don't think that he's a believer in evolution, and I don't think that he's particularly impressed with this New Age philosophy. I thought it would be more interesting if Chakotay was at odds with Janeway's philosophy. She's evolution, science all the way, and puts all her faith in that, and I don't think that Chakotay puts his faith in that. They've given me lines where it sort of seems that way, and I wish they wouldn't do that for my character."

Beltran's diverse film credits include *BUG-SY*, *EATING RAOUL*, *NIGHT OF THE COMET*, and *NIXON*. He has guest starred on many television series, including *LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN*, *MURDER SHE WROTE*, and *SHINING TIME STATION*. After two years on *VOYAGER*, Beltran looked forward to last summer's hiatus.

"There's a film that I might be doing, if they can work it around the schedule," he said. "Other than that, I will be taking a vacation somewhere. I need it. We all need it. It's been an very enjoyable year I think for all of us. We all still get along very well with each other, and I think we've all gotten very close. We can always tell when somebody's a little stressed out, or maybe just a little off-the-mark. It's going to be good for all of us to get away, and sort of get recharged, and come back with some of the old enthusiasm." □

Chakotay and Janeway find themselves left behind under medical quarantine as *Voyager* continues its journey home in "Resolutions."



STAR TREK VOYAGER

WRITING STAFFER

Lisa Klink provided an infusion of new blood and fresh ideas.

By Dale Kutzera

Considering the string of less than inspiring shows that kicked-off VOYAGER's second season, it's little wonder that the armchair producers loaded the Internet with calls to sack the entire writing staff and bring in new blood. While no one left the staff, a new voice was added. Lisa Klink, in her first staff job on a television show, is the kind of fresh talent modern-era STAR TREK has prided itself on nurturing. "Ken Biller and I are new to STAR TREK, so I guess we are doing that—bringing in new people," said Lisa Klink. "It's not so much a question of the same writers being used again and again, but just the fact that there are so many episodes of STAR

TREK that we have explored this universe so thoroughly that inevitably we're going to run into the same kind of themes and the same kind of space anomalies. It's just really difficult to find wildly different areas that we've never gone near before, because we've gone near a lot of areas."

Klink, 26, graduated from Duke University in 1992 and worked in various jobs in the entertainment industry, most notably as a development assistant for writer-director Kathryn Bigelow, wife of James Cameron. "I read a lot of scripts and sorted out the good from the bad and boy there is a lot of bad," said Klink. "It was really interesting. It's a good opportunity to read tons and tons of other scripts. So that was my day job when I started going in to pitch."

After submitting a unagented spec-script for TNG (she didn't realize it was going off the air) the producers of DS9 called her in to pitch. She pitched several times to both



Roxann Biggs-Dawson as Lt. B'Elanna Torres, and Tim Russ as Lt. Tuvok in "Resistance," Klink's first script assignment. The talented newcomer has quickly taken to creating for VOYAGER.

DS9 and VOYAGER. Her first sold story was what eventually led to "Hippocratic Oath." "They liked it, but weren't quite sure and wanted to think about it some more. I came back a second time and they basically realized I had ideas that were somewhere in the ballpark. They kept calling me back."

Klink was offered a six-week internship on DS9 at the end of third season, coordinated through the Writer's Guild. Through March and April of 1995, she worked in the Hart Building on DS9. "It's a really, really cool program," she said. "You get to be a sponge and soak up information."

Along the way, she refined her story about Dr. Bashir caught in an alien prison. "The basic gist caught their attention," said Klink. "They said we don't like the rest of the story, but there is something interesting about Bashir getting thrown into an alien prison. So we tossed it around for a while and came up with a general direction of

stasis and creating a temporary, healthy holographic program of her being. As his relationship with this patient, a hematologist named Danara Pel (Susan Diol) grows, Doc's adaptive programming allows him to grow fond of her and, incredibly, experience love.

"I thought it would be interesting to do a story about the Doctor falling in love," said Biller. "Here's a guy who is totally and completely sophisticated in his real life, he's a completely competent scientist, totally efficient and confident, but he has no experience in affairs of the heart. So wouldn't it be funny and fun and hopefully a little poignant to see this guy essentially become a teenager. That's sort of what the parking is about. It's about those awkward moments we've all gone through when we're discovering love for the first time."

The parking scene, in which Doc and the holographic Danara are parked in a vintage '50s automobile overlooking a Martian colony, is one of the most inspired science fiction moments in recent STAR TREK history. The juxtaposition of two holographic beings experiencing such a quintessential human moment, in an alien (and equally holographic) environment is worthy of Philip K. Dick. Biller and the rest of the *Voyager* staff knew the episode could be a classic and many feared its potential as a stand-alone gem would be sullied by the continuing B-story regarding the rebellious Tom Paris. This B-story is intriguing and unlike the events in past episodes at least comes to a point of closure as Paris is thrown in the brig for striking Chakotay—a event the spy Ensign Jonas dutifully reports to the Kazon. As a long-time advocate of self-contained stories, where the B-story springs from the A-story, the Paris "beats" in "Lifesigns" are no more distracting, and in fact less obtrusive, than if a completely incidental B-story had been tacked on.

For a complete story on the writing of "Lifesigns," see the article on page 95.

"I've done this to myself. Just like always."

—Paris

INVESTIGATIONS

★★

3/13/96. Production Number: 135. Stardate: 49485.2. Teleplay by Jeri Taylor. Story by Jeff Schnaufer and Ed Bond. Directed by Les Landau.

Neelix, host of his new morning talk show, "Break with Neelix," becomes an investigative journalist when he pursues a rumor that a crew member is leaving the ship. He is shocked to discover the departing crewman is none other than Tom Paris. As seen in the last several episodes, the increasingly surly and disruptive Paris has been dissatisfied with life aboard ship and has asked to be relieved of duty so that he may become a pilot with a Taalaxian convoy. Almost immediately, the Kazon Nistrum and the scheming Seska attack the Talaxian fleet, kidnap Paris, and attempt to coerce classified information from him. Meanwhile,

Neelix' warm goodbye surprises Tom Paris, as Paris is leaving the ship to join a Taalaxian convoy, as a part of his "Investigations."





Neelix surprises the entire command crew, when in an investigation of his own for his "Break With Neelix" show, he uncovers their "Investigations."

Neelix continues his super-sleuthing, now trying to uncover the source of illicit communications with the Kazon.

"Investigations" quickly and efficiently wraps up STAR TREK's first multiple-episode story arc. It may also be STAR TREK's last multiple-episode story arc. Rather than build to a surprising, dramatically satisfying climax, the story grinds to a closure with a rather predictable and even tiresome recitation of plot mechanisms. While Paris' departure offers a genuinely heartfelt moment in which Neelix says good-bye to his presumed rival for Kes's affection, the notion that we will never see Tom again is yet another obvious red herring. It is also hard to imagine anyone over the age of seven not able to deduce that this is some kind of ruse to infiltrate the Kazon forces or flush out the spy aboard *Voyager*. What is wrong with *Voyager* that they cannot detect improper communications being sent from their ship? Who is this spy and why is he so willing to betray his only ride back to the Alpha Quadrant? In all, a disappointing conclusion to a perplexing story.

"In a way, this child belongs to all of us."
—Janeway

DEADLOCK ★★★

Production Number: 137. Stardate: 49548.7. Written by Brannon Braga. Directed by David Livingston.

As the *Voyager* crew awaits the birth of Ensign Wildman's (Nancy Hower) child, Janeway follows 20 Viidian ships into an unstable star system. The resulting turbulence drains *Voyager*'s anti-matter reserves and creates a unique rupture that splits the *Voyager* into two separate ships inhabiting the same space. One ship and crew must battle the attacking Viidians, while the other tries to repair a breach between the two universes.

Brannon Braga, VOYAGER's resident high-

As *Voyager* is split into two ships and crew, one Kes is severely injured and must be saved by the other in sick bay in "Deadlock."



making it like BRIDGE ON THE RIVER KWAI with Bashir like the Alec Guinness character. Having never seen this film, I just kind of sat there and nodded."

Needless to say Klink immediately rented the epic David Lean film. "It started developing along those lines and O'Brien came in as the William Holden character. That was essentially how I pitched it, but with a totally different group of aliens. They liked that but put it on hold, because it was getting toward the mid-season and they were concerned it was going to be a big-budget show. It was in the back of their minds, and I pitched a couple more times. Later they decided to buy the story. Then they put it together with a premise from another freelancer, Nick Correa. He had been working on a story about the Jem'Hadar and their drug addiction. So that became the alien race Bashir was dealing with and we took it from there."

Klink married the two premises and wrote the first draft of the teleplay. Ron Moore did the final polish. The show provided an opportunity to make Bashir strong and put two characters who have been bosom buddies in conflict. "My original thought was to give Bashir a strong episode, because he is an character that seemed like he wasn't well-defined for a while and has been getting stronger and stronger. And I think Bashir and O'Brien are such a wonderful team. The really fun part of the show was to finally put two of our characters in conflict with each other, because that almost never happens. The fun of it was to take two people who both have solid moral positions, yet who are in direct opposition to each other."

And what did she learn from this first brush with television writing? "I learned that I really hate re-writing. I really found the re-writing very difficult. The first draft I thought was me telling the story and then to take notes and go back and tear it up again and go back and piece it together I thought was really a challenge. But apparently it went well. Everybody really liked the second draft and that is what they showed to the VOYAGER people. Michael Piller liked it and they called me in

“ [Lisa] has a great deal of feeling and maturity about things that go far beyond her years. She has been a genuine find. I’m just delighted with her. ”

—Producer, Jeri Taylor—



With her fresh perspective and intuitive feel for the stories, Klink will no doubt help breathe new life into the series.

and said. "Do you want to be on staff at VOYAGER?" I didn't believe it. I think the first word out of my mouth was "Really?" I was very, very surprised and thought that I would have to at least do a couple more assignments before I could be considered on staff anywhere. Much less on VOYAGER where I hadn't even sold a pitch. So it was a real surprise, but it's worked out very well."

VOYAGER, faced with a dearth of stories and an overworked staff, snapped up Klink based on the script. Not only was she able to lighten the workload for the other writers, but she balanced the workplace environment which had become something of a frat house for den-mother Jeri Taylor. "She has been a joy and a delight," said Taylor. "First of all it is so great for me finally to have another woman on any of the staffs. I've been a Mom with lots of squabbling boys and so it's really refreshing to find another female voice. Lisa came to us young,

inexperienced, and she has gelled so quickly that it's just taken our breath away. She just knows how to write STAR TREK. She didn't go through a learning process, her mind just works that way. Her dialogue is clean and clear. She has a great deal of feeling and maturity about things that go far beyond her years. She has been a genuine find. I'm just delighted with her."

Klink spent the first couple weeks on staff going to meetings, reading scripts, and learning more about the production process. It was almost an extension of her internship, only this time with the six-figure salary that even beginning writers earn. Her first assignment for the show was "Resistance" and her second credited script was the Tuvok-as-nanny episode "Resolutions."

So having worked on DS9 and VOYAGER, does Klink prefer one show over the other? "That's really tough," she said. "To not just come up with the politically correct answer. I really had a good experience on DS9, but I've had much more of a chance to really dig into VOYAGER. It has taken me further along in my own craft so I have to say that I'm completely immersed in that and am completely enjoying it." □

STAR TREK VOYAGER

KLINGON ENGINEER

Roxann Biggs-Dawson as B'Elanna Torres gives heart to the hard-working Maquis engineer.

By Anna L. Kaplan

A bedroom scene between B'Elanna Torres (Roxann Biggs-Dawson) and Commander Chakotay (Robert Beltran) appeared in the second season VOYAGER episode, "Persistence of Vision." This scene provoked a very loud and negative response from fans. A surprised Biggs-Dawson laughed and said, "So many people gave me so much flak about that, as if I had written it. It was amazing, the letters, and the comments. Mostly the women really spoke out strongly against it, and felt that it was a weak cop-out. I totally disagreed with that."

In the episode, an alien was able to subdue the crew and put them into trance-like states by mind control, whereby each individual believed himself to be with someone extremely psychologically important. Tuvok, for example, joined his wife on Vulcan, while Tom Paris saw his father. B'Elanna, hard at work in engineering and determined to save the ship, found herself talking to Chakotay, apparently, who convinced her to stop work and join him. While she knew it was not really Chakotay, and said so, B'Elanna succumbed to the temptation.

Noted Biggs-Dawson, "I felt that the strength of that alien, the way he could get to us as humans, was that he understands the deep need, whether you're a Vulcan, or a half-Klingon or whatever, that we all have to love and to be loved. The things that would put us into those trances were those very deep needs. I think for B'Elanna, it wasn't a reflection of a direct attraction to Chakotay. He represents so much to her, a father figure, a mentor, her teacher, her coworker, and he is an attractive man. I think it was a desire to give in to a side that she does not give into easily, and that was



Biggs-Dawson as Torres, the queen of Engineering. Right: Torres and Ensign Kim (Garret Wang) solve the mystery of a decapitated alien robot in "Prototype."

what caused her particular trance. I don't think that necessarily means that he is always on her mind. It probably took her by surprise as much as it did the audience. It was more of a reflection of her need to please, to fulfill, all of these things are very real, very human.

"At [STAR TREK] conventions, a lot of people [were] feeling that the writers just felt that the only thing B'Elanna was about, was being in love with Chakotay. That wasn't what the message was at all. I didn't

read it that way when I read the script. It did say something about all of the characters who succumbed to those needs of wanting to love and to be loved, those things that we shove away, and push away, and don't want to deal with."

It is readily apparent that Biggs-Dawson thinks a lot about B'Elanna Torres and what makes her the person she is. She noted about the second season, "I think it's been interesting. I've had some interesting costars, one was a computer, and one was a mechanical man. I'm waiting for them to give me a real person to play off of." She laughed. "I keep joking. I had an episode last season where I played opposite myself, then opposite a



machine, then opposite a machine with my voice. So it's obviously a theme. Hopefully [this] year I get to talk to a real person."

The second season episodes the actress is referring to were "Prototype" and "Dreadnought." She noted more seriously, "When I saw both 'Prototype' and 'Dreadnought' they scared me a bit, because it was going to be difficult to pull off. I think the end result was that we found some interesting themes I didn't know were there in the beginning." In "Prototype" Torres repairs a



Roxann Biggs-Dawson as Lt. B'Elanna Torres in "Dreadnought," in the heart of a Cardassian warhead which she'd programmed as a Maquis.

robot whose creators are gone. The robot then wants her to make new robots. Biggs-Dawson observed, "So much of 'Prototype' was the only way B'Elanna could deal with her own mothering instincts and creation [instincts]. At this point in her development, probably the only way that she can confront her feelings and herself, is through the creation and adoption of a mechanical being, of a robot, and to be as excited about that as some people [are] about children or other kinds of creation."

In "Dreadnought" *Voyager* encounters a Cardassian missile whose computer Torres had reprogrammed when she was a Maquis, using her own voice for the computer. She has to stop it from destroying a highly populated planet. Said Torres, "'Dreadnought' was an interesting challenge because it was very much dealing with who B'Elanna used to be, confronting her former self. She was forced to see how much she had changed, and who she was at the time. She was forced to battle that in a very, very tangible

way. That I found to be the most interesting. I think I had most of my revelations when I went in to do the computer voice. As I was recording that side of the episode, later on, there was a real sense of growing to understand who I was before, who that person was who was actually programming all that stuff into the computer."

Biggs-Dawson likes B'Elanna Torres. She said about B'Elanna, "She makes mistakes. I love that the writers allow her to be flawed and fallible. I think that's what makes her so interesting. So often on television you have these characters that are playing all good or all evil, and they battle it. Here you've got this character that is a little bit of both, which I think we all are. Her decisions and her struggles, what makes them so human, in a way, [is that] there is often not a definite right and a wrong. There's a lot of gray area in there, and I think that's where B'Elanna lives."

Biggs-Dawson has some ideas about how to explore her character, but hasn't yet approached the show's producers or writers to discuss them. "We can say whatever we want, whether anything's ever done about it, that's another story," she said, laughing. "They're very open to listening to us. I actually haven't felt the need to discuss the future of my character with them at all, because I feel like so far they've been very much in line. It's only been in the last few weeks that I've had some desires or thoughts that I might want to approach them about. But it's really been the first time in this two year process that I might want to go to them and say, 'Why don't we look at this side of her character. We want

“B'Elanna makes mistakes. I love that the writers allow her to be flawed. There's a lot of gray area in there. That's where B'Elanna lives.”

—Roxann Biggs-Dawson—

to explore this.' I think in the beginning, they hand you a character. They know so much more about this character than you do. Now it's been two years and she's starting to meld with me. I think they understand that. As we play these characters, we start to almost take them, and they become ours, and our insights mean that much more."

The versatile and talented Biggs-Dawson, who played Diana in *A Chorus Line* on Broadway, has film credits which include *DARKMAN II* and *GUILTY BY SUSPICION*, and has appeared on such television shows as *MATLOCK*, *THE UNTOUCHABLES*, and *POINTMAN*. As B'Elanna Torres in *VOYAGER*, she hopes to inspire and teach, something that has always been possible on a *STAR TREK* series. She speculated about the future on *VOYAGER*, "It's important, as relationships develop, and I hope they will, that being a strong woman doesn't mean that you can't have a partner, or you can't show romantic feelings toward the opposite sex. I think that the rules have to be redefined. To think that in order to be strong you have to be alone the rest of your life is kind of frightening, and I hope that *STAR TREK* will be at the forefront of showing a new kind of woman, who will redefine the love relationships between male and female. I'd like to see that."

But facing the hiatus before third season, she is ready for some time off, which she said she will use, "Mostly to relax. I've got a few conventions, and a couple little vacations planned. But I think mostly to relax, it goes by so quickly." □

Garett Wang as Ensign Harry Kim and Biggs-Dawson as Torres with the mechanical man of "Prototype," a fifties-ish robot that begged the question, "If he is a mechanical man, why is he wearing a suit?"



concept heavy hitter, manages to fill the well-worn alternate ship premise with intriguing twists and turns, including the death of Harry Kim and the cross over of Kes and Janeway into the other universe. Director David Livingston stages these scenes with Kes and Janeway with an imaginative combination of low tech and high tech cinematic slight of hand. We see Kes and Doc in the frame, then follow Doc as he crosses the room to encounter the second Kes. The pacing of the drama keeps us from realizing that actress Jennifer Lien must have scurried behind the camera during the long take to occupy both positions. Ironically, the blue screen special effects work that places two Captain Janeways in the same scene is at times less effective.

The antecedents to "Deadlock" are too numerous to mention, but the episode has a lot of action, interesting twists, and a surprise ending. I suppose these days that is enough to pass for good STAR TREK.

"Vulcan children learn to detach themselves from their emotions at an early age."

—Tuvok

INNOCENCE

★ ★ 1/2

4/08/96. Production Number: 138 Stardate: not given. Teleplay by Lisa Klink. Story by Anthony Williams. Directed by James L. Conway.

Tuvok intervenes on behalf of a group of young Drayan children abandoned by their own people on a lush moon. As Janeway attempts to establish some dialogue with the mysterious, reclusive race, Tuvok helplessly witnesses one child vanish after another. This thoughtful episode, a real showcase for Tim Russ and the character of Tuvok, offers



Tuvok and a few alien children hide from armed forces of the children's home planet, in a case of classic TREK misdirection, during "Innocence."

new insight into Vulcan family life. Softened by the precocious kids, Tuvok recounts his feelings for his own children, even singing a plaintive Vulcan lullaby. The scenes on the jungle moon run counterpoint with an equally intelligent exchange between Janeway and the reserved representative of the Drayan people. It is a pleasure to finally see a non-violent exchange with an alien race in the Delta Quadrant.

"I was really, really pleased with it," said Lisa Klink. "The premise sounds hokey—Tuvok is trapped on a planet with a bunch of children—but it really isn't as hokey as it sounds. When they gave me that premise to work on, my reaction was, 'God this is going to be a sit-com. It really did not turn out that way at all. I think it came together well, because Tuvok has children at home so it was a chance to explore him as a father. What are Vulcan fathers like? How do they raise their children? And there is also a mystery on the planet: these children are disappearing one by one. So Tuvok has to determine what is going on. We got great kids, Tim Russ gave a wonderful performance, and it was one of those episodes where everything clicked together nicely."



A hackneyed plot device is handled very well, when the Voyager is split into two identical ships and crews in the intriguing episode, "Deadlock."

Well, almost everything. "Innocence" had me captivated up until the climax when it is revealed, get this, that the kids are not really kids, but old people, preparing to die. That's right, this is a race of people who turn back into kids when they grow old. Talk about sit-coms, wasn't this idea used in "Mork & Mindy?" Such a fanciful sci-fi gag is out of place in STAR TREK, which prides itself of having a kernel of scientific plausibility in its sci-fi premises.

"A virus, a virus, he thinks I am a virus."

—Fear

THE THAW

★ ★

4/29/96. Production Number: 139 Stardate: not given. Teleplay by Joe Menosky. Story by Richard Gadas and Michael Piller. Directed by Marvin Rush.

Voyager activates automated messages from members of the Kohl civilization who, years before, weathered an environmental catastrophe by submitting themselves into artificial hibernation. Transporting the hibernation pods onto Voyager, they look for a way to awaken the survivors, ultimately sending Torres and Kim into a computer controlled reality. Here they find the remaining Kohl tormented by the Clown of Fear (Michael McKean). Not permitted to leave, Kim and Torres must negotiate with the Clown to let them all go.

"The Thaw" benefits from an energetic performance by Michael McKean and some visually striking direction by Marvin Rush, VOYAGER's director of photography. Best of all, there is a truly heroic moment for Doc when he rescues Kim from the hands of Fear. The interplay between these two computer-generated personalities provide the story's best moments. The off-kilter camera angles and cartoon-like sets can't help but recall the old BATMAN series, and the obnoxious crowd of make-believe pranksters are reminiscent of the taunting gallery of the Q continuum.

"The Thaw" breaks down, however, as a study of fear itself. We are led to believe that the Kohl

Harry Kim is tortured by minions of "The Clown of Fear" in a virtual reality inhabited by the few hibernating survivors of an alien world in "The Thaw."



inhabitants were killed by the fear of their experiences inside this artificial reality. I can't help but imagine that our rational Starfleet personnel would not suffer the same fate, but understand that regardless the apparent horror of the event, it is after all just a computer generated simulation. I was waiting for Spock to come along and tell Kim and Torres that the apparent danger is not real, as he did to Kirk and company in the original series episode, "Specter of the Gun."

"At what point did he become an individual and not a transporter accident?"

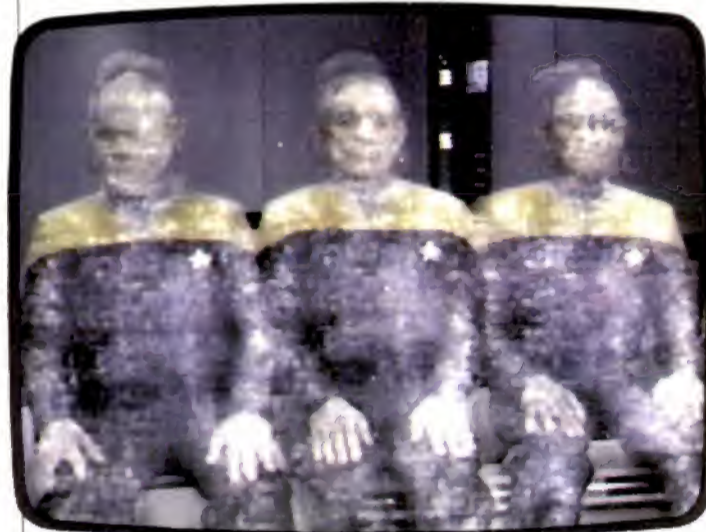
—Chakotay

TUVIX

★ ★ ★

5/06/96. Production Number: 140 Stardate: 49655.2. Teleplay by Kenneth Biller. Story by Andrew Price and Mark Gaberman. Directed by Cliff Bole.

Tuvok and Neelix, beaming back from an away mission, are merged into one new being due to a bizarre transporter accident. Part Tuvok, part Neelix, Tuvix (Tom Wright) retains the memories, strengths, and weaknesses of both men. When Doc's attempts to reverse the process prove futile, the crew must accept this new addition to the ship.



Trying to restore Tuvok and Neelix to their original form after a transporter accident combined them, presents moral questions about destroying "Tuvix."

"It was tricky episode, because it could devolve into something farcical," said Ken Biller. "It is another one of those semi-hokey sci-fi premises, sort of the opposite of what I got in 'Faces.' The guys who wrote the story, Andrew Price and Mark Aberman, are really smart and have a lot of fun, high-concept ideas. Their story leaned a bit too heavily on the slapstick elements, however, and I ended up taking it over and completely rewriting it. We wanted to do something a little more serious and philosophical and it began to emerge as we talked about it that there was something interesting there once you got past the hokiness of the set up. It started out as a joke. What do you call the guy? Neelok? Tuvix? It almost felt like a '60s sit-com. Brannon and I even camp up with a little theme song. So the trick was to see if we could actually make something compelling out of it. What if the sum of the parts were greater than the whole? He's great at everything. He's better than Tuvok because he's able to temper Tuvok's logic with a little bit of Neelix' heart and instinct, and he tempers some of Neelix excessiveness and eccentricities. His cooking is actually a little better than Neelix' and he is actually a little easier to deal with on the bridge. What happened if you find a way to bring the other guys back?"

Biller's original story followed the traditional conceit that, through some event or the reaction of the crew, Tuvix would realize that for the greater good he must submit to the procedure and be split apart again. "For a while that was the idea, but then we began to talk about it and consider what if he really wanted to survive and he doesn't want to die and be killed. Michael [Piller] posed that question to me so I give Michael a lot of credit. I hoped to create tension at the end where it would be difficult

for anyone watching to know what the right thing to do was. Janeway has to make a decision and it's a tough one, and she has to live with it."

Biller threw in an added twist when, after the long silent walk to sick-bay for the reverse procedure, Janeway finds that Doc refuses to throw the switch due to his medical oath against doing any harm. "I wanted to keep asking the question, just keep poking at the audience. There isn't an answer. Different people had different points of view about it. Doc has taken an oath to do no harm, and he's presented with a living creature in front of him and is asked to kill it. I got a lot of mail about it. People were really moved. It provoked a lot of discussion about what Janeway had to do and it was an opportunity to show her making the really tough decisions which captains are faced with."

"I think we need to define some parameters about us."

—Janeway

RESOLUTIONS

★★1/2

5/13/96. Production Number: 141. Stardate: 49690.1. Written by Jeri Taylor. Directed by Alexander Singer.

When Janeway and Chakotay contract a deadly virus from an insect bite, and the Doctor cannot find a cure, they must confine themselves to a small planet which shields the effects of the fatal disease while the rest of the crew continues the journey home. As the weeks pass, Janeway continues to search for a cure to their infection while Chakotay accepts this fate and settles into a new life on this planet. Back on *Voyager*, the crew pressure acting-Captain Tuvok to enlist the aid of the medically-advanced Viidians to find a cure to the illness.

"Resolutions" has a bit of everything: a lush planet setting, personal drama, a near mutiny aboard *Voyager*, a space battle with the devious Viidians, even a cute little monkey. Once again, however, the writing staff seem content to exploit the false-drama of a premise we know will not stand, in this case the departure of Janeway and Tuvok. Just as we knew Kes wouldn't leave in "Cold Fire," and Paris wouldn't be gone long in "Investigations," we know a cure will be found by the end of act five. Because of this, the scenes on the planet become a bit repetitive, with Janeway doggedly pursuing her research and Chakotay exhorting her to give up and accept their new situation.

"I had a hand in 'Resolution' in the sense that I wanted to do a story about Janeway and Chakotay stranded on a planet," said Ken Biller, "but I wanted to do a more sci-fi twist on it where they get stranded and *Voyager* literally left through a time eddy to get home. When they come back Chakotay and Janeway have aged 40 years and have a whole family. Jeri felt it was too reminiscent of 'Inner Light.' That was kind of the twist I wanted to do on it, so I was disappointed in the episode, because I felt it was repetitive. That is another problem with the style of our show—I don't fault Jeri for that at all—which is how to convey the passage of time. If you go back and

Janeway contemplating her future, exiled on a planet far from home, in yet another saved-in-act-five second season story, "Resolutions."



STAR TREK VOYAGER

SHIP'S COOK

Ethan Phillips is happy with Neelix, in spite of the makeup.

By Anna L. Kaplan

Ethan Phillips was pleased with the second season on VOYAGER. "It's been very good for Neelix," he said. "I got to save the ship, and that was pretty heroic. It's always a wonderful feeling to know that you've done something that terrific. I get the feeling like he's becoming part of the crew's operation. That's a nice feeling to know that he's not just a lowly cook."

The actor's favorite show was "Investigations," in which Neelix discovers that Jonas is the traitor giving information to the Kazon, and goes "mano a mano" with Jonas to save the ship. Phillips said about the episode, "It had a lot of funny, comedy stuff in it, and a lot of action. I got to have an intimate scene, in the sense of showing that side to Neelix with Tom Paris, bidding him farewell. There were a lot of different colors in that show, and so I had real fun doing it." But, Phillips noted, when he is really involved in an episode like that, "They're long [days] because of the makeup, so it was the first show I ended up sleeping overnight at Paramount, so that I could gain a couple of hours, rather than go home that night. You get tired. You can't sleep in the makeup."

Speaking of his makeup, it takes some five and a half hours to apply, and Phillips cannot see or hear well with it on. "You really never get used to it because it's so unnatural," he said. "The makeup guys have been refining it a lot over the last couple of months, constantly making little adjustments to it. So I think it's looking better and better." But, he added, "Not only can't you hear or see, but you're really warm, like 20 degrees warmer than everybody else. And you can't scratch your face, you cannot touch your face. We touch our face all day. We're maybe not aware of it, but we always do it, little itches, and little rubs and massages. We like to touch our head. And I

can't, for hours and hours and hours. So the challenge is to, on top of that, act just like you're supposed to, and that is difficult."

Another of Phillips' favorite shows was "Parturition," directed by Jonathan Frakes, and featuring Neelix and Tom Paris alone on a planet with a newly hatched reptilian life form.

Phillips compared working with Frakes to working with Henny Youngman. "He's just very, very funny. You don't get the sense that you're working when he's directing, because he's so loose and funny. You just think you're sitting around for like 15 hours, and before you know it you've got six pages shot. He's very efficient, and very funny in the way he gives direction. Also it was nice to work with Robbie [Robert Duncan McNeill, Tom Paris], because I get along with him really well, and we had some good, funny times." Phillips laughed, "It was kind of goofy down there with that 'rubber chicken' [the baby reptile], and we had quite a few jokes with that. There was a lot of smoke on the set. When you have the smoke you can't have the air conditioning. So I was not only hotter than normal, everything was more irritating than normal, for like seven days. But Jonathan was just so great that I didn't notice it as much as I nor-

Neelix objected to Paris' concern for Kes in first season's "Cathexis," a jealousy subplot given resolution second season.



mally might.”

Phillips described the alien, recalling, “It took six guys to operate that chicken. Six guys and two girls, they were an eight-man team. There were all kinds of wires and levers and prods. It was very complicated but it was very realistic. I think it was a really good show.”

Phillips recalled becoming a fan of the original STAR TREK in syndication when he was in college. “I sat there with a big bowl of lentil soup, and watched Jimmy Doohan and all those guys go at it. It was fun.” He seems amazed to be part of it all now. “I have a fan club!” he exclaimed. “It’s just so weird.”

When he has time, Phillips guest stars on other shows. He has been working in television and film for years. He was in *BENSON*, from 1980 to 1984, with Rene Auberjonois (Odo, *DEEP SPACE NINE*), as well as guest starring in many shows, from *L.A. LAW* to *THE NEXT GENERATION*, when he played Dr.

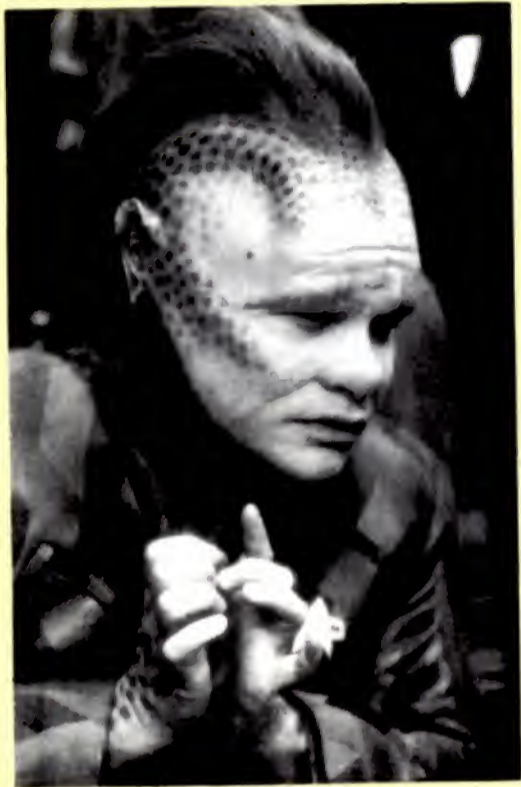
Farek in “Menage a Troi.” He still makes the time to fit in guest spots like a role on an episode of *CHICAGO HOPE*. “Sometimes my agent will call me up and say, ‘What’s your schedule like next week?’ I’ll call the first A.D. [assistant director] and ask, ‘Am I working at all?’ And they’ll answer, ‘No. You’re off for four days.’ So they call *CHICAGO HOPE* and say, ‘He’s available from Monday to Thursday.’ If they want you, they will rearrange the schedule, *CHICAGO HOPE* will. I did two of them this year. In fact, they wanted me to do a *MURDER ONE* next week, but I can’t because I’ll be working. But it works out.”

Phillips enjoyed his time on *CHICAGO HOPE* and said, “I couldn’t believe it. My makeup took one minute. I said, ‘You’re forgetting something. I can’t just stay in here one minute.’ And when it was over, I went right home. I didn’t even have to take it off. It was like heaven on earth.”

Phillips lives in Los Angeles along with his wife and two dogs. One is a West Highland terrier, the other, a mixed breed, who Phillips likes to describe. “I got a dog that’s like a Talaxian hound,” he said. “She’s a cross between a dachshund and an aussie,

“The crew is so unneurotic. We have too good a time laughing, and doing the show. I can’t believe this is how I make my living.”

—Ethan Phillips, Neelix—



Ethan Phillips as Neelix, the Delta Quadrant jack-of-all trades, laboring under a five-and-one-half-hour makeup.

spotted all over the place, with big golden eyes. She really looks like a Neelix dog. It’s weird. We found her at the pound.”

Phillips said he enjoys going to STAR TREK conventions. “For me, it’s a blast, because I love to go up on stage. I’m very nervous about it, but I think I’m a frustrated stand-up comic. You stand there, and they ask you questions, and you just fool around. I’m very unedited in what I say. I tend to just go off, and make them laugh, and make myself laugh, and we all have a real good time. Then you stand in line, you sign the autographs. It’s a total goof. I just think it’s great, and something I never expected to be doing in my life at all. But these people just love the show so much. They want to come and they want to hear you. I’ve never seen such avidity in fans in my life as I have for STAR TREK. I always tell them, ‘Gee, there were no *BENSON* conventions.’”

Second season, after the cancellation of *LEGEND*, executive producer Michael Piller spent a lot more time working on *VOYAGER*. Phillips liked Piller’s input. “He’s got a real solid, sure hand on the show,” said Phillips. “I don’t know if he and Jeri [Taylor, executive producer] always agree about everything. But I think that kind of tension is good for the show. But we’re not aware of much. That building [the writer/producers’ Hart building] is like on the other side of the world. We’re just day to day, aware of the acting and what we’re doing, and I don’t know what’s going on in the writers’ building. I rarely even run into them, or the producers. We hardly see them at all. [Piller] is never on the set. Rick [Berman] is never on the set. They’re always up there. They’ve got so much to do. I wish we could see more of them.”

Basically, Phillips is just having a great time. “I wish I had some good gossip for you, but everyone is getting along great,” he said. “Everybody’s real grateful to be there. The crew is so unneurotic. We have too good a time laughing, and doing the show. I just can’t believe this is how I make my living.” □

listen to the ship’s logs, the idea was they were months stuck on that planet and I don’t think it felt like that when you watched it. Maybe we should have done more to show the passage of time. That was a show that needed a montage sequence or Chakotay to grow a beard or something.”

One piece of intentional ambiguity from the writers was the romantic intimations between Janeway and Chakotay. “The audience can answer that for themselves,” added Biller. “If they want to believe that more went on then they can believe it, and if they would rather not believe it then they need not believe it. There was an earlier version of the script in which it went a little further.”

“The safest thing would be to ignore this message and resume our course.” —Chakotay

BASICS: PART I

★★★

5/20/96. Production Number: 142. Stardate: not given. Written by Michael Piller. Directed by Winrich Kolbe.

When Seska taunts Chakotay with their new born child, Janeway offers to risk ship and crew to rescue the infant. Following an exciting and frenetic battle, directed with great energy by Winrich Kolbe, the *Voyager* is boarded by the Kazon and taken over. I guess she should have listened to Chakotay’s advice (see quote). The Kazon and Seska steal *Voyager*, stranding the crew on a primeval world of spewing volcanoes, spear-wielding Neanderthals, and giant reptiles. Talk about your cliffhangers.

“Basics,” Michael Piller’s valedictory address to his career with STAR TREK, embodies the best qualities of the franchise—sci-fi adventure, action, and self-sacrifice to aid a comrade in need. The title itself refers to Piller’s desire to return the series to STAR TREK’s action-adventure roots. The show is also one long tantalizing set up for what could be a great opener to *Voyager*’s third season, as Doc and the wild-eyed killer, Suder (Brad Dourif), are left on board with the Kazon pirates.

“I thought it looked terrific,” said Biller. “It was a slam-bang action story and certainly one of the best-directed episodes of *Voyager*. I have to agree that it was another instance of us getting outsmarted by the Kazon. Here are these semi-primitive aliens who seem to be smarter than us at every turn. That was a discussion and a concern. Michael liked the story, liked putting us on a planet, and he felt we had to play out the whole Kazon arc. I think we did too much of the Kazon. I did the first one of those episodes, ‘Maneuvers,’ and thought the first time was fun seeing Seska use our stuff against us and outsmart us. To have it happen again was a bit frustrating.”

As “Basics, Part II” was filmed at the end of the second season, along with three other third-season shows, we know the crew will triumph in the end. The staff hasn’t ruled out, however, a longer stay on an alien world in the future. “We discussed the idea of having us on a planet for a number of episodes. That has not been ruled out, but it’s not happening now.” □

Michael Piller brings *VOYAGER* back to “Basics,” having the ship’s complement betrayed by former crewmate Seska and left stranded on a planet.



COMING

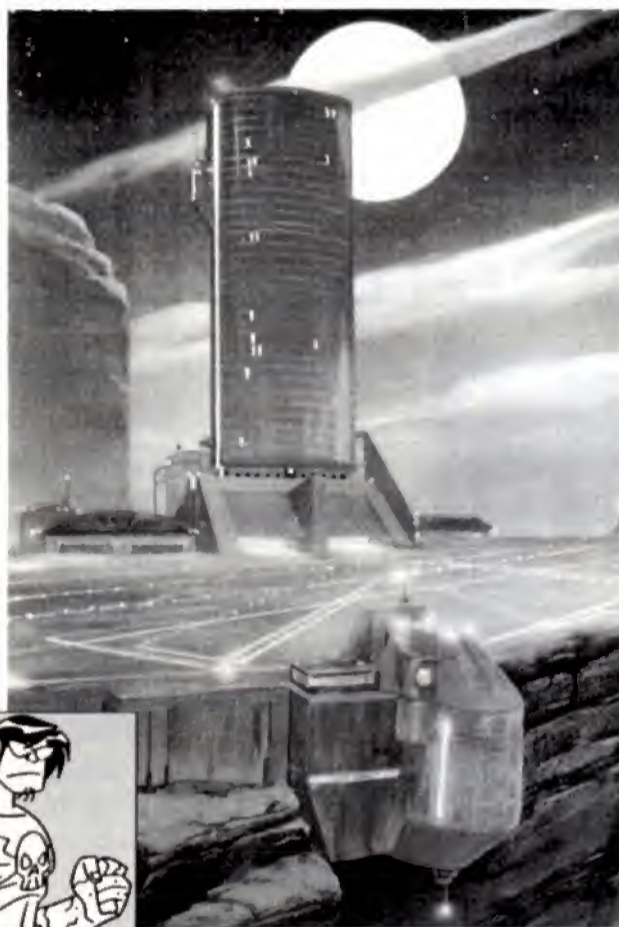
By Dan Persons

Well, this teaches me. Take off for a few months, and Rome falls to Satanists, indie-prods conquer Hollywood, and Sandra Bernhard becomes the queen of basic-tier cable. Hmm, maybe I should take off a few more months.

INTO THE TIGHTS AND ONTO THE SCREEN

We should all be animation director Kevin Altieri, for at least one day. To hear him tell it, his current gig helming Wildstorm Production's direct-to-video feature GEN 13 stops just short of being heaven on Earth: "This project is the best working experience I've had yet," said the director, who's best known for his work on some of the more impressive episodes of *BATMAN: THE ANIMATED SERIES*. "But it's also part of my lifestyle: I'm a block from the beach; I have an office [provided by] Jim Lee [Wildstorm founder and GEN 13 co-creator]. Wildstorm North, I guess you'd call it, although it's still Southern California, but it's Santa Monica. I open up the windows and the fresh breeze comes in, blowing the smog inland—where it belongs, on all those other people. My only thing, as a director, is how can I keep this going?"

Most immediate answer: do a good film. Not too hard, maybe, given the material at hand. Based on the outrageously successful Image comic book of the same name, GEN 13, the movie, tells the origin story of a quintet of extraordinary young adults who are rounded up by a covert operations group, forced to undergo a torturous indoctrination, and as a result, start to manifest a series of genetic mutations that render them superior to us lowly mortals (and, not-so-coincidentally, make 'em look absolutely bitchin' in skin-tight uniforms). Having started on the project about 18 months ago, when all that was available was the introductory graphic novel, Altieri admitted that adapting the cast to the screen was a lot like building sandcastles during high-tide: "They've changed about as much as they've changed in the comic. If you look at Grunge [a 300 lb. slacker with the power of self-regeneration] in the beginning, that was the biggest pain design-wise. It's kind of like, 'Okay, we'll make it look like how the character looks in the comic,' so you get that book and you start drawing it. And then you get the next one and it's, 'Oh, whoa. Who's the guy with the short hair? Oh, Jim Lee's version of Grunge.' And then you get the one that



GEN 13's desert Phoenix Base. Inset: An early Grunge. Kevin Altieri's direct-to-video cartoon feature will debut next summer.

Adam Hughes did, 'Ordinary Heroes.' He's got his hair parted. Wait, that's a really ood haircut for him, y'know.' There are so many incarnations of the character."

After multiple metamorphoses, the designs have finally been locked down, and the project is working its way towards a projected release date in the summer of '97. "Things have worked out pretty well," said Altieri. "I'm looking at the whole package and how things look, and I'm pretty happy with it. It's like when you finally look back and see how the material's come together and the whole look of it and how things look when they're painted up, it's pretty good, it's pretty cool. And it looks pretty unique."

"The pre-production package, the giant, creative end on that point, is done. The next is animation. This is the turning point. It's like reaching the peak of the mountain, and now you're just going downhill, gathering momentum...Until you smash into the bottom."

EVEN GRANDER DESIGNS

It wasn't that long ago that David March Douglas and his cohorts over at Grand Design were blowing the doors off screening rooms with *FOR THE CAUSE...* a high-charged, science fiction short that every player in Hollywood was dying to see. The film—in which a group of high-tech revolutionaries come close to getting done-in by their own, sentient nuclear device—was intended as a high-profile

calling card. Sure enough, the puppy has done its job: newly ensconced in their own offices, March and Co. are fielding offers from various studios, and moving ahead with plans to bring their own brand of action filmmaking to the feature screen.

FOR THE CAUSE... itself has been sold to Miramax, which has yet to decide what to do with the film. Meanwhile, Grand Design has struck a deal with the Disney-owned semi-indie to produce its first feature, via Miramax's Dimension label. Said Douglas, "[Miramax founders] Bob and Harvey [Weinstein] are very straightforward people. What happened was we met a lot of people from a lot of different studios. [The Weinsteins] saw what they wanted, and they made it happen. That's one of the great things about working at Miramax: if I want to talk to Bob, he's on the phone for me. When we have a story meeting, we go in and talk to Bob. It's a great way to make films, because a lot of that middle structure is gone, and there aren't 12 people between me and the person I want to talk to."

The project that'll first get before the cameras is still up in the air—it may be *THE BLATANT IMAGE*, a haunted house story, or *A VERY BAD DAY*, which, according to Douglas, is about "the ultimate crime of the 21st century." Meanwhile, Grand Design is also laying plans for *SANTIAGO*, a space drama scripted by SF author Mike Resnick, based on his novel. "We've done space opera," said March of the project, which is slated to be produced for Capella Films, "people have done westerns in space; they've done a number of things. What this basically is, is a futuristic myth. The idea is: Santiago is this mythic figure, who is a great criminal who may or may not exist, it's the story of the man who's basically pursuing him. You have a future in which the human race has colonized many planets in much the way that we have done the third world: we leave them with *JURASSIC PARK* T-shirts and broken radios, but what do they do? What is it like to be one of those people?"

Whatever the project, companies signing up with Grand Design will get the full *FOR THE CAUSE...* team: Dave Douglas as director, Kia Jam as producer, Tim Holt as director of photography, and Douglas's brother Tim as visual effects supervisor. "It's kind of weird at first," says David Douglas about the industry's reaction to this arrangement, "because they realize that there's four people that they're getting for the same deal. At first it's confusing, but then it kind-of makes sense. There are no bruised egos amongst us, because we've done this before. We split all of the money equally, so the director makes the same as the visual ef-

ATTRACTIONS

fects supervisor as the producer as the d.p. And all we want to do is make great, kickin' movies. We'll leave the drugs to someone else."

DEVIL DI ROMA

One would think it was courageous enough for Rysher Entertainment to make the big break into theatrical features. That apparently wasn't enough for them, though. Throwing caution to the wind, they've set their jaws, squared their shoulders, and decided to court the favors of none other than the Prince of Darkness. No, I'm not talking about Howard Stern's perpetually-stalled bio-pic, I'm talking about *THE EIGHTEENTH ANGEL*, an atmospheric "suspense thriller" (not horror; repeat: *not horror*) theatrical currently shooting in Rome and Prague.

Scripted by *THE OMEN*'s David Seltzer, *ANGEL* tells the story of Hugh Stanton (Christopher McDonald, from *GRUMPY OLD MEN* and *TERMINAL VELOCITY*) and his daughter, Lucy (*THE BABYSITTER CLUB*'s Rachel Leigh Cook), who travels to Rome after the death of Hugh's wife. There, the girl is approached by a photographer who professes interest in turning Lucy into a professional model, but who may actually be prepping her for an audition with a guy whose last big gig was a one-night-stand in Manhattan with a certain Rosemary. It falls to Lucy's father to, as the press release puts it, "battle evil beyond the realm of reality that can only be imagined in one's darkest nightmares." Okay, so maybe they *are* talking about Howard Stern. (And remember: *not horror*.)

"What attracted me to the project," said director William Bindley (*JUDICIAL CONSENT*), "was David Seltzer's script. I thought it was one of the first stories I'd seen that explored a realistic connection between science and Satanism. As with *THE OMEN*, I think this story is grounded in reality, or at least based on an unreality that those who appreciate the genre will be interested in coming to see. Those who have sort-of a passing interest in the genre, but like a good, credible story hopefully will come as well."

Working on a larger scale than in his prior films, Bindley promises such goodies as stampeding horses, mammoth pyrotechnics, and even rampaging kitties. "The second section of this movie has been pretty amazing, if I can say so. [Sure you can. Just stay away from the h-word.] We built an entire



Filming *THE EIGHTEENTH ANGEL* in Rome (l to r), cinematographer Tom Ackerman, Ennio Coltorti, director William Bindley and Rachael Leigh Cook.

farmhouse, which we're burning. We built an entire Boston townhouse on one stage plus a giant rotunda and a number of underground caverns. From a set construction standpoint, it's a pretty-big undertaking.

"We have a fair amount of visual effects we had to contend with. There's a sequence where a number of cats attack. Now, a cat attack sequence is pretty impossible, it's almost unshootable. I don't even like cats, I'm allergic to them. We're dealing with 50; it's a little bit challenging. It's a combination of having a lot of cuts, some puppetry, some visual effects, and a few well-trained cats."

What it all will add up to, said Bindley, is a film that's moody, suspenseful, and definitely *not horror*. "It's not at all like *THE OMEN*. The only reason the comparison pops up is because David wrote *THE OMEN*. However, this has more elements of a mystery, in addition to the inherent scare factor that comes into play with a movie in this genre. The return of the devil and the circumstances, if any, under which that return will be facilitated, that's really where the comparisons end. We hope we're making a film that will take people on a thrill ride into this very dark and frightening world."

Doesn't sound like horror to me.

TRAILERS

Running out of space, again. Lessee... Jean-Pierre Jeunet—who co-directed the stylish dark fantasies *DELICATESSEN* and *CITY OF LOST CHILDREN* with Marc Caro—has been tapped to helm the next *ALIEN* installment. God knows he's a marvelous, visionary director, but the match-up seems about as apt as Vincent Ward and *ALIEN*³ (with about as

much hope for an harmonious future)... Francis Ford Coppola is considering doing *MIRROR*—a futuristic science fiction film with script by Matthew Jacobs—for Hollywood Pictures... Will Vinton—the singing-raisin guy—will do the *JAMES AND THE GIANT PEACH* bit with the live action/stop-motion-animated *THINGS* for DreamWorks... Johnny Depp makes reservations for a virtual reality suite in *THE BILLION DOLLAR HOTEL*, based on a story developed by Nicholas Klein and U2's Bono and probably to be directed by Wim Wender...

Dean Koontz's *INTENSITY* will be a miniseries from Mandalay Entertainment... Ridley and Tony Scott are exec-producing *THE HUNGER*, a week-

ly, half-hour erotic horror series, for Showtime... J. Michael Straczynski will back-off of his scripting duties for *BABYLON 5*. He did the whole of this past season, but so far has only committed to doing the first four episodes of the next, the series' fourth. (Yes, we're over the hump on the five-year plan)... The "That's Great, Can You Add a Cute Kid and a Talking Dog While You're At It?" Department: Tag line for *VISIONS*, an Eric Estrada/Robert Vaughn starrer from Associated Entertainment Releasing: "A cop with psychic powers... the dark world of computer espionage... and the ultimate spy machine in the hands of a madman." And it makes great julienne French fries!... H.R. Giger is doing the special effects for *DAS KONDOM DES GRAUENS* (aka *THE CONDOM OF FEAR*), a German film about a religious fanatic who unleashes auto-castrating condoms in New York City. Now every man can feel like he's married to Leona Helmsley!...

What's six weeks worth to you? If you're Arnold Schwarzenegger, it's worth somewhere north of \$20 million. That's what the big guy is going to get for six weeks work portraying Mr. Freeze in *BATMAN AND ROBIN*. Hope they make him pay for his own lunches...

The White House has gotten in touch with USA Networks, asking how the First Bubba can gain access to the Sci-Fi Channel. I have a sneaking suspicion that this interest shall last for as long as Hillary can be kept from getting a gander at the leggy, young protagonists of *PROJECT A-KO*. V-chip, anyone?...

By the way, does anybody really *like* Neelix? □

X-HERO

David Duchovny on his fourth season as X-FILES agent Fox.

By Debra Warlick

Look for your favorite renegade FBI agent to find love—or at least a date—with someone other than the most important woman in his life, his partner. David Duchovny, co-star of THE X-FILES said he hopes this will happen for the characters portrayed by himself and Gillian Anderson as he began filming in Vancouver for the show's just-started fourth season.

When the show started, not many (especially television critics), thought the series would last, but the quirky horror's cult following moved mainstream. The series has, at last count, found a place in the Nielsen's Top 20. Garnering a Golden Globe and a slew of Emmy nominations (including best drama series) goes to show just how wrong the critics can be. Duchovny and Anderson have graced the covers of numerous magazines—including a provocative *Rolling Stone* cover with the two stars lounging in bed. Anderson was nominated this year for an Emmy for best dramatic actress and Duchovny has become a regular on David Letterman.

The ratings have more than doubled since the show's 1993 debut and in its third season, it won a first-ever time slot victory with a two-parter regarding the mysterious appearance of Mulder's sister, who disappeared when they were children—seemingly abducted by aliens.

As THE X-FILES enters its fourth season in a new time slot (Sunday night, which draws the network's biggest audience), Mulder and Scully might just



Duchovny as FBI agent, Fox Mulder, with Gillian Anderson as partner Dana Scully in second season's "Soft Light." Anderson garnered an Emmy nod.

find time to develop personal lives, noted Duchovny during an August interview in a downtown Vancouver bar. The hotel bar was dimly lit, with only a few other patrons dotting the nearby tables at a late hour. It's after midnight, and the Fox television show has just wrapped up a 12-hour shooting schedule.

Looking surprisingly alert after such a grueling day, Duchovny took a swig from his bottled beer and invited questions. The number one question has got to be: where is the show headed this season? "Hopefully, this year the characters may be seen more outside of just their investigative pursuits," said Duchovny, 36, who has scrapped his professional G-man suit for a pair of faded blue jeans and grey t-shirt. "I'll have a relationship with someone other than Scully, although

that's an important one. And it wouldn't be just for the sake of having a relationship."

And who might the love interest be?—another vampire (played second season by his former girlfriend, Perrey Reeves) or maybe a being from another world? "She would probably be someone with the government, and have her own agenda," he said. That makes sense—the course of love could not run too smooth for the angst-touched conspiracy basher.

To some female viewers, who would love to have Mulder remain true in his chaste attraction to his partner, this might be disturbing. But as Fox Mulder's romantic side has only been glimpsed at through his tryst with the repentant lady vampire and his stash of soft-porn magazines, this direction might be

more realistic.

Duchovny is a touch more tender than his television counterpart in his view on love. After reading *Three Squirt Dog*, a novel written by Rick Ridgway and published by St. Martin's Press, Duchovny noted he was affected by the portrayal of first love. "It's about your first love, when love and sex were the same thing. Remember that? Back when you were 17 or 18?" he said a little wistfully. "It's sweet and innocent, but it's funny, too."

And as for television viewing, Duchovny noted that his favorite show to watch is DR. KATZ: PROFESSIONAL THERAPIST. "The acting's great, even though it's a cartoon. And it's very funny."

Does he prefer the X-FILES scripts that center on UFOs and aliens, or ones that explore the psychic realm? "I don't care one way or another about which topic is covered," he said. "I just like the ones where Mulder is involved more deeply in the plot. He doesn't have to be the main focus, but I'd rather be reacting instead of editorializing."

Although his character is chock full of little-known facts concerning government cover-ups and alien abductions, presenting this knowledge gets a little boring for Duchovny. "It's more interesting if I'm not giving a tedious recitation of facts, going over the back story," he said.

Viewers who watch the credits may have noticed that Duchovny is sometimes listed as a storyline contributor. One of his credits includes his suggestions for the two-parter featuring the possible return of Mulder's sister. Does he plan on



In second season's "Little Green Men." Jeans and a T-shirt are the actor's favorite off-screen fashion statement as well.

continuing his concepting efforts? "Sure, if I have a good idea, I'll share it with Chris [Carter, the show's creator]," he said.

Although Duchovny recently received kudos from *TV Guide* for his fashion style while he's in character and his legion of female fans offer up only approval for his red Speedo worn in one episode, his off-the-set choices in apparel are a little odd. At last year's Golden

Globes, Duchovny was decked out in what looked like funky draperies. What exactly happens when he walks off the set? Duchovny's August appearance on David Letterman—dressed in what looked like an off-white safari suit and a goatee—prompted his host to comment in a less than complimentary way on his outfit. Does he like to take fashion risks? "I'm not really into clothes, I usually just wear jeans, T-shirts," he said,

gesturing to his casual attire. "But when I'm going [out to award's shows, premieres, etc], I want to have fun with it."

The other ways Duchovny enjoys himself include swimming as often as he can and living near the water. His Malibu home is on the beach, and his Vancouver residence is also on the water. Someday he looks forward to raising a family. "I'd like to have kids some day. I'm ready to go," he said. "I'm a good father to my dog [Blue]."

As frequently happens when talking to Duchovny, who has a wicked dry wit countered by a surprising solemnity, you can't be quite sure how serious his responses are.

Duchovny noted he would like to do more feature films, but for now, he must often contend with grueling 16 hour days for 10 months each year. He has said in other interviews that the idea of doing Mulder for much longer is not a pleasing thought. "I've done him to death."

Duchovny also hosts *RED SHOE DIARIES*, a soft-porn

"Hopefully...I'll have a relationship with someone other than Scully, although that's an important one... someone with the government and her own agenda."

anthology series that airs on Showtime, which can only boost his reputation as a sexy guy. He has appeared on the big screen in *KALIFORNIA* and *THE RAPTURE*.

Duchovny recently finished filming *PLAYING GOD*, a feature film due for release next spring. In the picture, he plays a drug-addicted doctor who screws up in an operating room, leaving him to become the personal physician to an unsavory mobster. He said he's not really nervous about the opening, his first as the main star and top-biller. "It's done, there's not much I can do about it now," he said in his laconic drawl.

The hour is late, and Duchovny has a morning call on the set. He wants to get in a swim before beginning a long day of shooting—perhaps in one of his famous Speedos. □

With series' creator Chris Carter and Anderson, picking up the show's 1995 Golden Globe Award.



Uncovering the secret of the "Anasazi," second season's powerful kickoff to year three. Duchovny's main story preference is a strong focus on Mulder.



TERMINATOR 2

Filming Universal Studios' live-action/3-D

By Dan Persons

You lucky dog. You thought this was going to be an ordinary theme-park vacation, filled with sweating queue-mates and overpriced cheeseburgers. You didn't count on the magnanimity of Cyberdyne Systems. Oh, sure, the company has a bad rep, what with armed terrorists blowing up their buildings and killing their most prized employees, but that's all over now. In fact, thanks to copious backups and an aggressive management team, they're pretty much back on-line and on-schedule, with a new marketing outlook—high-tech communications—and a gee-whiz satellite system, Skynet, that the company promises will "revolutionize the world as we know it." They're so confident about their glowing future that you, and 699 of your close, personal friends, have been invited to sample all the wonders that are bound to flow forth once the wonderful Skynet goes on-line.

Kid, you don't know the half of it. If you happen to accept the invitation, if you happen to ignore the pirate broadcast from



Director James Cameron and Arnold Schwarzenegger relax between shots.

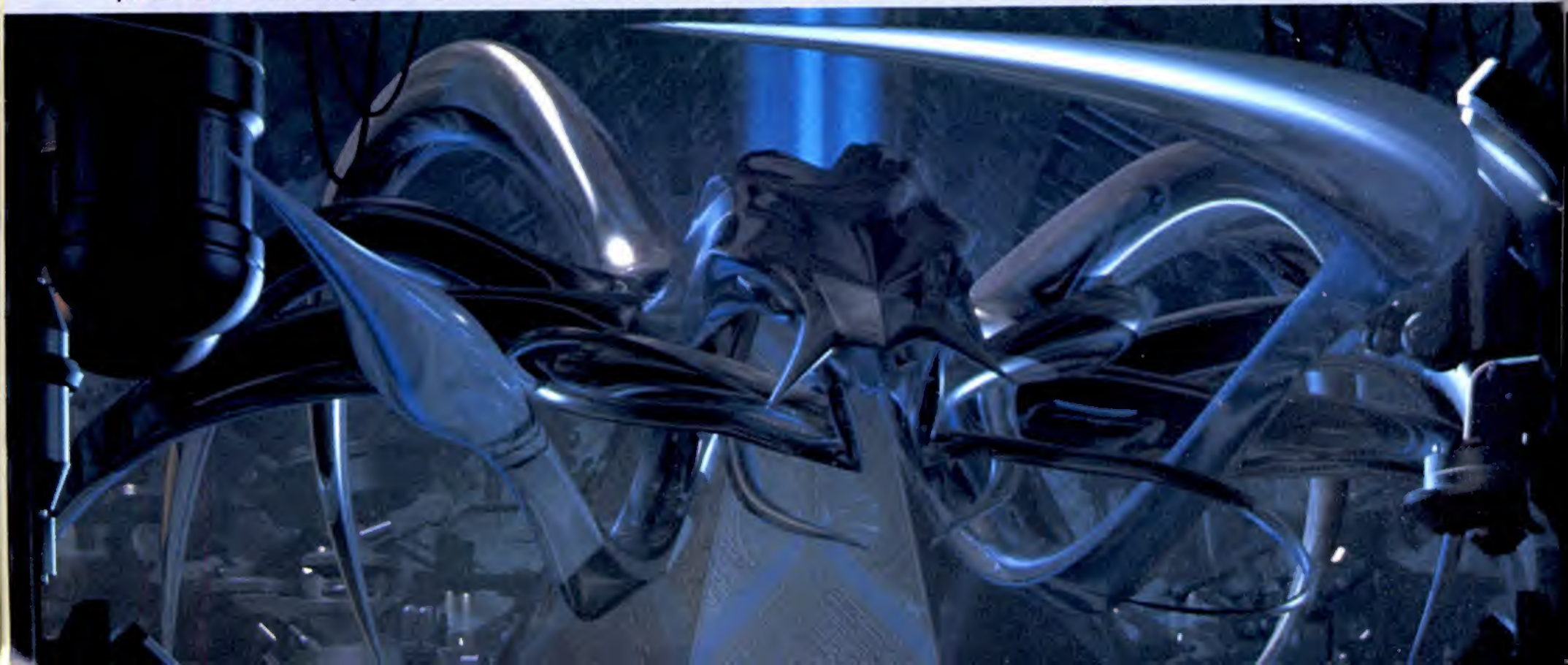
Sarah and John Conner that insinuates itself into the company's feel-good video-wall presentation, if you let ever-ebullient hostess Kimberly Duncan usher you into the auditorium and show off the company's latest innovation—armed robots that they like to call T-70 Terminators—be braced to get your money's worth, and more. Be ready as the liquid metal T-1000 Terminator gets in your face, watch out as Arnold Schwarzenegger lands in your lap, and brace yourself for flying, armed Frisbees to buzz about your head. We're not just talking figurative-

ly here—thanks to the combined efforts of the Man himself, James Cameron, the technological wizards at Digital Domain, and a courageous corps of live actors, this is not your typical, air-conditioned respite from the Orlando heat. This is TERMINATOR 2 3-D, a mini-sequel to the blockbuster hit that literally places its audience smack in the middle of the Future War.

Already breaking attendance records at Universal Studios Florida, TERMINATOR 2 3-D didn't start life as the project

that would reunite all the creative and acting talent from the original T2. In fact, it didn't even start life as a film bound for Orlando, Florida. "It was an attraction for Universal Studios Hollywood, here in L.A.," explained Adam Bezark, who not only developed the project while at Landmark Entertainment, a major theme-park production company, but also served as the show's co-writer (along with Jim Cameron and Landmark chairman and founder Gary Goddard) and its creative and show director. "The idea was that they had an indoor, existing

Left: T 1,000,000 or "T-Meg," created with the CGI magic of Digital Domain for TERMINATOR 2 3-D: BATTLE ACROSS TIME, playing at Universal Studios theme park in Orlando Florida. Right: The spectacular climax, as Cyberdyne's ultimate weapon defends the company's headquarters deep in the bowels of Skynet.



3-D

mind-melter.

theater that used to house the old STAR TREK attraction: sort of a STAR TREK screen-test theater where you dressed up like a Klingon. I think the license to the STAR TREK franchise was going to expire and they needed a new show. They said, 'We think maybe we can get T2. Can you come up with ideas for a TERMINATOR stunt show?' Gary Goddard gave me the assignment.

"I went back to my little room and thought about it for a week, getting increasingly desperate, thinking, 'A TERMINATOR stunt show? What the heck... How are you going to do *that*?!' What it sort of comes down to when you're doing one of these theme park attractions or any adaptation of a film or novel, you want to try and figure out, 'Okay, what are the great moments that people remember that we can capture?' You don't want to exactly duplicate them, but you do want to capture the flavor and the atmosphere and the mythology of the original, and then you want to put some fun, new spin on it. Every time I tried to boil TERMINATOR down, T2 particularly, I kept coming up with chases and morphing.

"The other catch to it was Arnold. It was such a star vehicle that it was hard to imag-

Shwarzenegger reprises his role of the Terminator for Universal Studios' multimedia tour-de force.





Above: A T-800 Endoskeleton breaks through a wall, adding to the T2 3-D sensory onslaught, which combines 3-D film, CGI effects and live performances. Below: The elite T2 3-D team doing their magic: director James Cameron (center) with special effects masters John Bruno (left) and Stan Winston (right).



ine a TERMINATOR show without Arnold. I kept getting stumped, getting increasingly desperate, until the night before we were supposed to go see Universal with all of our great ideas for a TERMINATOR stunt show, and I didn't have any. So, out of desperation, I went, '3-D!' We had worked on some other 3-D ideas a year before that hadn't panned out. Gary had mentioned it to me a couple of times before for other projects, and I said, 'Wait, *this* is the one! *This* is the one we should do in 3-D!'"

Universal agreed with that assessment. More importantly, James Cameron, upon being pitched the concept, was so captivated with the idea that he decided to become personally involved. Taking the film component under the aegis of his special effects production company, Digital Domain, the director became an active participant in the next installment of the TERMINATOR saga, exerting his influence over everything from the development process to live-action choreography.

The thing was, what exactly was a T2 theme park attraction supposed to offer? This called for a little research. "We took a trip to Orlando," explained John Bruno, whose stint at Digital Domain included work as director of stunt and pyrotechnic sequences for T2 3-D, "and went to every theme park in Orlando—Disney/MGM, Universal—and watched every 3-D or ride film that they had available, sort of tipped all the things that the audience liked. We made a big list of what we thought was great, what the audience responded to, what they didn't respond to."

Though Universal's greatest rival in the Orlando area, Walt Disney World, served up some of the most innovative 3-D presentations around, the T2 development team determined that there was still room enough for what Bezark called a "balls-out, butt-kicking, 3-D action show." "For the most part," explained Bezark, "the Disney stuff has all been pretty gentle, Disney-style. It's been fun and gentle and family-oriented and charming and such. Universal has a different approach to all their theme park stuff. Their whole aim in life is to go in a different direction, where Disney really can't follow. So Universal pushes increasingly for hard-hitting, visceral, kinetic, in-your-face action, knowing that that's the one thing that Disney really can't do, because their audience of grandmas and kids won't enjoy that. Universal says, 'Fine. We're going to do it.'"

Bezark and Goddard had first crack at scripting, starting out in October of 1992 and coming up with the essential plot outline and the variety of effects and stunts that would have live actors interacting with filmed action. Said Bezark, "It's funny, it kind of just blew together. In the space of about a month, we came up with the basic set of tricks that pretty much stayed intact for three and a half years after that. Every

conceivable detail changed, but the basic palette stayed the same. What we did was we sort of tossed around what you could do with 3-D film and live actors. Could you have people acting in front of the thing? Can you have them interacting with the film? What are the limitations? We did a couple of tests, we rigged up some quickie 3-D to see what would work and what wouldn't. We learned a couple of rules of the road of what 3-D would do that looked real, and what it does that breaks reality, the times when 3-D will mess you up. Learning the rules gave you ideas for tricks you could do with it."

Cameron eventually involved himself in the development process as well, bringing a few tricks of his own to the table. "All the rides we did see," said John Bruno, "all the films that pertained to 3-D, it was a lock-off situation, where the camera was tied down and everything moved in and out at you. Basically, the discussion that Jim and I had was: 'There will be no lock-offs, we're doing this like a real film. Shoot it like you would a real film and we're going to break all the rules, 'cause we don't care. We're going to do this, because we can; we want to do it this way, and if they don't want to do it, we won't do it.'"

"Jim wrote a draft in which things changed radically," said Bezark. "He completely shook it up just to see what would happen. We wound up with all kinds of stuff that never made it into the movie but were really cool. There was going to be the Terminator and T-1000 fighting it out on the back of a flying hunter-killer as it flew into the halls of Skynet, really hot stuff. As we worked it out, it sort of wound up coming back to the original version, but with Jim's enhancements and extra gags. We had these wild meetings; we'd do these marathon sessions where we'd sit down and trade cracks back and forth. We would argue about stuff. He'd say, 'You're nuts! You can't do that... I don't want him to do that. I want our Terminator to...' He's very clear about what he wants."

What the producers ended up with was a presentation divided up into three, distinct acts. After a video pre-show directed by Landmark's Keith Melton that ventures into ROBOCOP terrain with a satirical, AT&T-like "You will..." video-wall presentation (and the extra, added bonus of a Cameron-helmed warning from Sarah Conner (Linda Hamilton) and her son John (Edward Furlong)), the audience is brought into the auditorium, where pert hostess Kimberly Duncan (whose presence here is a pointed send-up of the chirpy, perky hostess who used to preside over Universal's GHOST-BUSTERS attraction) provides a demonstration of Cyberdyne's latest innovation, the T-70 Terminator 'droids. (It may be some measure of the friction between Disney and Universal that the latter company refers to these eight-foot-tall, four-foot-

“The Disney stuff has all been pretty gentle, Disney style... We like it loud and scary. We want kids to pee in their pants”

—Adam Bezark, Co-Writer—



Edward Furlong reprises his movie role as John Connor, the future savior of mankind in its unrelenting and escalating war with the robots.

wide animated figures as "cinebots," rather than the more commonly known, and Disney-coined, "animatronics.") It's at that point that all Hell breaks loose. John and Sarah doubles rappel down from the ceiling, real automatic weapons ablaze ("We like it loud and scary," Bezark chuckled. "We want kids to pee in their pants"); the T-1000 manifests itself (simultaneously tipping the audience to the fact that the backdrop they've been looking at is actually a 3-D film); and, in the show's most celebrated stunt, the Terminator himself warps in from the future and right out of the screen, riding a 1500 lb. Harley and scooping up John for hasty escape back through the time-bubble (in fact, it's a *faux* Arnold in prosthetic makeup astride a very real 'cycle mounted to a fixed track system).

"Now that's just act one," said Bezark, "that's at the beginning of the show, the first two or three minutes. At this point, when they drive into the time-sphere, it enlarges and fills the 3-D film screen, and we keep following the motorcycle until we move in

on this close-up of John and the Terminator. And lo and behold, you're in the movie." And, simultaneously, act two: Jim Cameron's 12-minute orgy of flat-out, 3-D action.

The second act of TERMINATOR 2 3-D, set in the Future War, was shot mostly at an abandoned steel mill in Desert Center, California, with interiors shot at Renmar Studios back in L.A. "I think we were out there for two, three weeks of actual shooting, but I spent about a month out there total," said John Bruno, who was charged by Cameron with overseeing pre-production as well as handling the film's stunt and pyrotechnics work. "We had to figure out which sections we were going to use. It was funny, they had shown us pictures of this place, and it was completely trashed. When we got there, they had cleaned it up. First thing I wanted to do was find a trash heap and bring it all back. It [originally] looked like a bombed city. [Production designer] John Muto went out and got... I think he got 200 cars. We were burning cars and doing things all the time. And we basically kept wrecking the place more and more, while they thought a movie crew wanted to clean it up."

Officially, the film is a production of Digital Domain, with Cameron, Bruno and makeup effects specialist Stan Winston sharing credit as co-directors, and Chuck Comisky (the man who gave Cameron his first shot as model-maker and art-director on Roger Corman's BATTLE BEYOND THE STARS) serving as producer and visual effects supervisor. "Once the boards were finished," recalled Bruno, "the schedule was started, and Jim was saying, 'Well, I'm still a little busy on the writing [of the script for TITANIC]. Why don't you work with the art director, look for a spot? You know what the TERMINATOR universe is supposed to look like.' So I kind of did that. Then every time we'd come back and say, 'Okay, that's done. We found a great location; we need some answers on the costumes.' He'd say, 'Well, you know what the costumes look like, help out on the costumes.' Finally, he just said, 'Why don't you co-direct this?' Which is how it happened.

"His line to me, which I will never forget, was, '...And go have fun with it.' I said, 'Right, Jim. Here's your baby, you're turning it over to me, with no problems. You're not going to question anything I do. Right, I believe that.' So there was a lot of pressure on me to please Jim and still try to have fun myself. I don't think you can put both of those together."

Standing in the way of all that fun were several elements, not the least of which was the camera itself—a hulking beast that only complicated the crew's determination to provide the production with the patented, fluid camera work that James Cameron is famous for. "The equipment was so bulky,"

said Bruno. "We needed a crane to move the camera all the time. It was 450 pounds. Plus, it was not only the weight, it was the size of a washing machine, the whole package. You're moving a washing machine around: just imagine that mass, that size. How do you get low? How do you get inside things? We were always on our toes, always on our feet.

"The other thing was to make sure, in driving through these sections of destruction in the Future War, that the cameras did not vibrate or get out of [register]. It was all kind of experimental. We had to make sure that we cross-strapped and cross-braced continually these 3-D cameras so the image wouldn't start to shake and blur your eyes and melt your brain."

Some of the answers required good ol' American know-how, such as simulating helicopter-style crane shots via the use of a Cable Cam, a cable-mounted camera package capable of hoisting equipment and crew up to fifty feet in the air. In other cases, the answers eventually boiled down to little more than a throwing up of hands and a crossing of fingers. This was definitely the case when the script called for a tracking shot of John and the Terminator on their motorcycle: "We actually had to pave the route so that the camera-car itself could drive through it," said Bruno. "The problem was we could see the asphalt roadway, so the decision was to cover it up and put all this crap in it so you didn't see it. I had to make the decision that that's what we were going to do, and if it caused the camera to shake, too bad. But that [was the] decision [we made], so when Jim got there, he got right in with it."

For Bruno, absolute crunch time came with a massive pyrotechnics sequence featuring stunt-doubles, mammoth explosions, and much flying rubble: "We did a destruction of an entire city block of what buildings were left there, with Roy Arbogast and his pyrotechnics crew. It's probably the biggest explosion ever put on film in 3-D. It took a week to set up, and we shot it on a Saturday night, one take. It's just about a quarter mile of explosions coming at you in 3-D, just behind the motorcycle. Buildings are falling over, fireballs are going into the sky. We had one shot, three cameras, and we just stayed on one camera 'cause it looked so cool.

"We rehearsed it in run-through. Basically, there were eight different people that set off charges. The timing was that you couldn't set off your charge until the person in the shot was clear of a specific position. That's all you looked at: you didn't set off your charge until that person passed a point. If they fell down on the motorcycle, they didn't get to you, so you didn't set off your charge. If they fell down past your point, it didn't matter, and they were safe. There was nothing electronic, it was all visual aid, visual rules. And we just rehearsed it and re-

“We didn't know how big all these combined explosions would be... Roy Arbogast says he's never done that much pyro in a movie before.”

—John Bruno, Prod. Supervisor—



In T-2 3D, Robert Patrick is a morphing T-1000 sent back in time to do battle with Schwarzenegger, who once again must stop him—for now, anyways.

hearsed it and rehearsed it. We didn't know how big all these combined explosions would be. It turned out to be *huge*; it was pretty spectacular... Roy Arbogast says he's never done that much pyro in a show before."

Once Bruno had his chance to wail, it was time for Cameron to take over. Coming onto the Desert Center location, the director took charge with customary aplomb: "He's pretty funny," said Bezark. "He's a character, he's a bright guy, one of the most amazing directors I've ever watched. He really thinks his way through everything he does. He's a combination of instinctive and analytical, but you can learn a lot from watching him, 'cause you can figure out, 'Oh, I see why he did that: because if you come up and over that column, you'll reveal John in a really cool way.' It was fun for me as a director to watch a master at work.

"We were out on the set, hanging out with them, and he'd pick on us and stuff. He'd just razz us, 'cause when we worked on the story... we wanted the whole chase to

take place on the motorcycle, but Jim really felt that he needed to get Arnold up off the motorcycle and walking around and doing stuff in this film, not just riding a bike the whole time. And so when we got out on the set, we're in the middle of the desert, the first thing he said to me when I got out there was, 'See, we definitely needed to get Arnold off that bike! *Look* how much better it is! I *told* you we had to get Arnold walking around!' and jazz like that."

After approximately three weeks on-location, the shoot moved back to Renmar for act two's climax: a battle pitting John and the Terminator against swarms of robotized, flying mini-hunters. Said Bruno, "We moved into Hollywood, onto a set designed and built by John Muto, the art director, which is supposed to be a collapsed, underground parking garage. We'd worked all this out as to how the killers would move and where to line all the pyrotechnics—the spark hits and laser hits. All that was pre-rigged for three different directions, so we could keep going back and forth through the set. Russ Carpenter had to pre-light this thing so we could shoot in any direction. Once we got in there, stunt shots were done first, and then we brought in Arnold and Eddie. They were the only ones on that particular set, and then of course we shot plates for where these mini-hunters, these little tiny disks with laser guns, laser blasters, would chase after them and shoot at them."

A new addition to the TERMINATOR arsenal, the mini-hunters did not arrive on the T2 3-D scene quite by accident. Said Bezark, "They were designed specifically for 3-D, because one of the deals with 3-D is that smaller objects are more fun, because you can bring them further off the screen. A bigger object, if you try to bring it off the screen, will eventually fill the frame, and as soon as something touches the edge of the frame, the illusion is gone. The deal is that the film frame is on the wall, at the screen plane, and you're trying to make people believe that an object is coming off, in front of the screen plane. If it touches the edge of the wall, suddenly your eyes reconverge back to the wall, and it'll look wrong, it'll look like the thing was cut-off in mid-air. It'll look impossible and it blows the gag. So whenever you do 3-D coming in your face, any sort of poke-you-in-the-eye stuff, it always has to be somewhere in the middle of the frame, away from the edges. So these little, flying mini-hunters were perfect for this."

And if Bezark was convinced that size does indeed count, Bruno held that one shouldn't discount the importance of well-choreographed motion (why do I feel the overwhelming need to go take a cold shower?): "The one thing with all these 3-D rides in Orlando: everybody ended up with headaches. We did stick to one rule: never bring a 3-D object right in front of your face and cut. It leaves your eyes crossed, and

TERMINATOR 2 3-D

THE LIVE STAGE SHOW

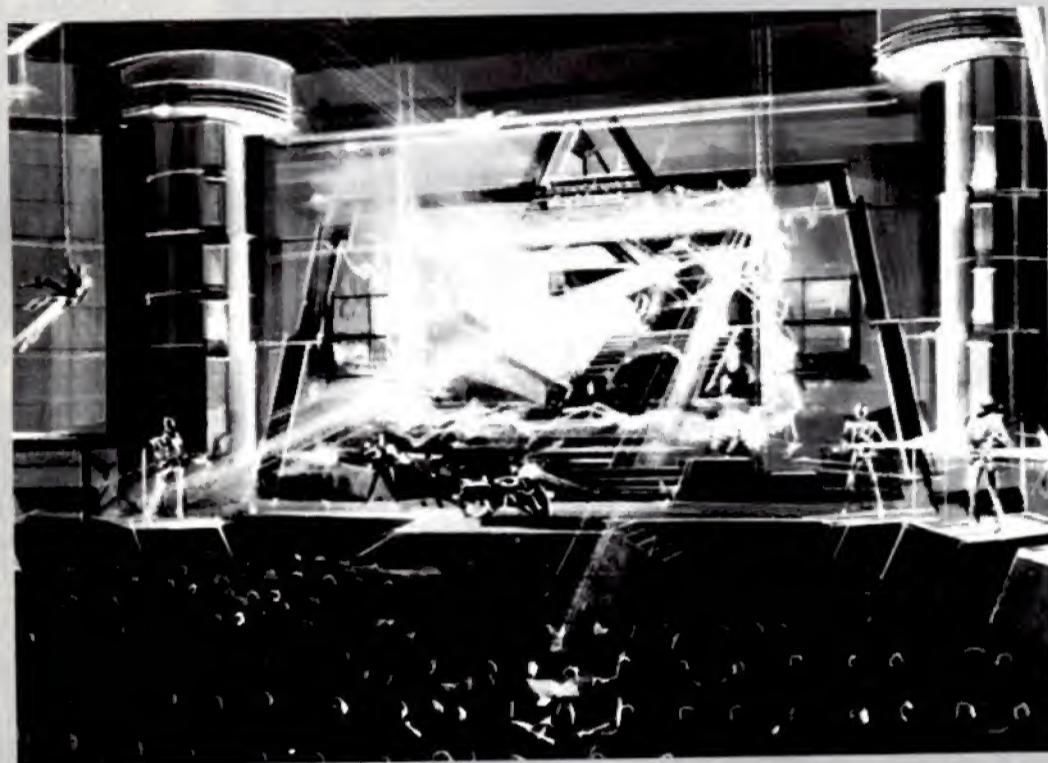
Blurring the line between reality and movie.

By Dan Persons

You sure Larry Olivier got started this way? The live-action performers of TERMINATOR 2 3-D must perform stunts, fire automatic weapons, and face off against filmed monsters, all while wearing prosthetic make-up and mouthing pre-recorded dialogue. This isn't quite your standard night at the theater, but, then again, what did Stanislavski know about going mano-a-mano with giant, chrome spiders?

According to Adam Bezark, the man who directed the live-action component of the show, the actors participating in T2 3-D face challenges far beyond mere concerns about proper motivation: "It's a show that's exhausting for them to perform. John and Sarah have to rappel down from the ceiling every show. We had to give them full, mountaineer-level rappelling training, and hours and hours and weeks of rehearsal with a controlled system with stunt coordinators watching their every move before we let them do it in the main theater, and weapons training to go with it.

Bezark hired Dale Dye, a top military advisor to Hollywood films. "He did like a three day boot-camp for our actors, taught them weapons training, hand-to-hand combat and safe falling," said Bezark. "Lots of people had previous stunt experience, but this was sort of a new thing. We gave them kind of a military discipline, mainly for fun, to get everybody in the spirit, but also to teach them how to take care of themselves while they went through it. And then they



The overall look of the T2 3-D stage, showing the general placement of the live actors. Combined with the 3-D film, the audience becomes totally enveloped in the action.

have a lot of on-going programs that Universal institutes to make sure that they don't work themselves completely to death."

Which isn't necessarily to say that the actors get a free ride. Said Bezark, "The hardest part isn't necessarily performing a single show, it's performing seven or ten shows back-to-back with an audience coming in every twenty minutes. In John [Conner—the young Terminator-fighter's] case, that means you run around for a whole show, you get a little breather during act two, when the audience is just watching the film, then you're back on for act three. You finish that and you have to run to get over to a secret trap-door so that you can pop-up on the stage at the right place with Sarah to do the little, touching epilogue. Then you pop back down the trap-door and immediately dash up four flights of stairs to the attic to come down the rappelling harness [to start over] four minutes

later."

The effect of such a physically demanding production? "Everybody's losing weight," said Bezark. "I saw one kid... I'd just went back after the thing had been running for a month, and he looked totally different! He said he'd lost like twenty pounds between the rehearsals and the first month of operation. I lost weight while I was there, which is good." He laughed. "The rehearsal diet: run around all day and don't eat anything."

Helping to keep the actors from killing themselves is Universal's work schedule, which restricts the number of shows each set of actors can perform. "There's multiple performers for each role of course," said Bezark. "We have four or five people in each part to cover days off and lunch hours and stuff, but it's still punishing work. They've got all kinds of funky, complex rotations that they work out, depending on which character it is. The T-1000 char-

acter can do more shows than a John, because T-1000 is only on for a few minutes in the first act, and then he gets shot and he's out, whereas John has to work in act one and act three, and run around a whole bunch. So it kind of varies from person to person. The Kimberly character has to work in the pre-show and the main show, and when she's really humpin' she can meet herself going in the front door—it's like a revolving door. Sometimes they set up alternating schedules, but usually what the actors prefer to do is to crank through a whole day and then collapse; do all eight or ten of their shows in a row and then drop dead. It's wild."

The result of all this exertion is a theatrical experience that extends beyond the thrills afforded by film alone, thrills that would not be possible without the live actors. "They're the real heroes of the show," said Bezark, "because they carry all the energy into the audience and make it come alive for people. It's one of the unsung miracles of the theme park business. People take these actors in theme parks for granted—they never stop to think about the fact that you're doing a show every fifteen minutes or every four minutes, or whatever it is, and trying to keep it alive all the time. It's an incredible challenge for actors.

"We've spent a lot of time talking about how you keep the character alive, how you take a moment for yourself before each show. You come back home to the character and try to re-experience all the fear and surprise as though it was happening to you for the first time. Not easy." □

when you do it enough times you get a headache. So we made sure that in all these cuts—and, actually, shots are fairly long because of it—an object would come out of the distance, come right up to you, hover, and then go off into the distance, allowing the muscles in your eyes to relax. Every cut was thought through that way; in shooting, we stuck to the storyboard.”

Surviving an assault by mini-hunters (with Arnold going as far as to bat one for a home-run) and a tangle with Stan Winston’s endoskeletons, John and Terminator resolve to mount an attack on the Skynet installation, at the same time moving the narrative straight into act three. Featuring a return of the live-action John and Terminator doubles to the show’s stage, the act kicks off with another big surprise for the audience: “We had had this earlier project,” recalled Bezark. “I think it was a PHANTOM OF THE OPERA project that Universal had commissioned but had never really developed any further. We had talked about putting a 3-D screen on the ceiling so you had one in front of you and one above you, and we could have the Phantom of the Opera drop a chandelier on the audience and it would come at you in 3-D. We had done a test, then—that was like two years before this—to see if that would work. We thought it was cool, but Universal didn’t pursue the project, so I kept it in the back of my head that maybe you could do multiple-screen 3-D.”

T2 3-D, it turned out, was just the right environment for such an innovation. “There’s Terminator and John standing on the stage,” explained Bezark, “the actors again, as if they’ve just walked in the door into the inside of Skynet, and the light found them. John says, ‘Where are we?’ and Terminator says, ‘Home.’ And as he says that, KA-BOOM, there’s a big elevator sound, a big motor sound that starts up, and we realize that they’re standing on this massive elevator platform. The whole theater is sinking; up on the front screen you’re seeing the wall rising in front of you as if you’re going down on an elevator. At the same time, the side walls of the theater retract up into the ceiling, also revealing walls that are moving downward [actually, two additional movie screens angled to provide the audience with 180° of 3-D]. It gives you the impression the whole theater is sliding down into the basement.

“You take this elevator ride down into the bowels of Skynet, and arrive at the bottom where there’s this big chrome pyramid, which is Skynet’s brain-pan, the CPU. They’re gonna blow that up, and John says, ‘Well, what about security systems?’ And Arnold says, ‘There’s only one, but it’s a really good one.’ And as he says that, out of the floor, a chrome fence that surrounds the CPU distorts and morphs into the *biggest* chrome morphing critter you’ve ever seen, which is the T-1,000,000. [An additional se-

“[Test audiences] went psycho...completely nuts: they were yelling and screaming and cheering...then Universal felt more relaxed”

—Adam Bezark, Co-Writer—



Furlong is stalked by a T-800 assassin, while Conner penetrates Skynet in a risky plan to destroy the Cyberdyne Systems nerve center.

quence, in which an army of T-1000s would have eventually coalesced into the T-1,000,000, was cut during planning stages due to time considerations.] It’s a huge chrome creature that pursues them across three screens of 3-D. They’re actually shooting at it and it’s lunging out at them, and they’re ducking and weaving, so they’re now actually interacting with this monster that’s coming out at them. They’re running out into the audience and the thing is reaching into the audience... it’s fairly cool and creepy.”

As with act one, choreography for act three was developed in a mock-up of the T2 3-D theater that was built in an airport hanger in Van Nuys. “We’d have the most fun when Jim would come,” said Bezark. “He’d come from time-to-time to our test rehearsals. We would just play, and because he’s Jim he could get all kinds of stuff to happen that we couldn’t do when it was just us. He would say to his guys from Digital, ‘Hey, you know, you really need to move that video screen over to there.’ They’d go,

‘Gasp. WHAT?!’ But if we had said that, they would have gone, ‘Yeah, sure, well... tough.’”

In the midst of all this experimentation, Cameron was able to lock-down an important aspect in the interaction of live actors with the computer-generated, arachnid-like T-1,000,000 (or T-Meg, for short). Said Bezark, “During one of his visits, he noticed a really interesting thing that became one of our rules of the road for 3-D. One of the tricks of 3-D is that when something comes at you, comes off the screen, it points to *you*, no matter where you are in the theater. If you’re on the left side or the right side, a finger pointing out always seems to come right at your face. That makes it weird when you’re trying to match it up with live actors: what if you have a live actor whose standing on the right-hand side of the stage, but you have a guy who’s reaching out to grab him, like the T-1,000,000, reaching straight out towards the camera. If I’m sitting on the far left side of the theater, it’ll look like it’s reaching towards me and it’s not going anywhere near the guy who’s on the right hand side of the stage. Jim picked that up first, and we said, ‘Ah. Okay. So here’s what we have to do: we have to have *two* people jumping off.’ So we have John *and* Terminator jumping off in different directions on the stage, so that no matter where you were sitting in the theater it’ll look like it’s chasing one of them and ignoring the other one.”

The film component—an all-digital lock-off that features not only the T-Meg but also such disparate elements as a Terminator foundry in full production swing—was produced under the supervision of Amy Jupiter, Karen Goulekas, Judith Crow, Daniel Robichaud and Neville Spiteri. With a total, three-minute running time for the finale and the need to generate two strips of 3-D film for each of three screens, Digital’s CG team had its work cut out for it. “The third act is amazing,” said Jupiter, whose previous credits include production executive stints on Disney’s MUPPETVISION 3-D and HONEY, I SHRUNK THE AUDIENCE shows. “It’s 18 linear minutes of amazing, computer-generated imagery, the largest-scale digital film ever made. It’s definitely way more character-like imagery, very complicated character-like imagery.

“All of that third act, being digitally generated, is very complicated because of the layering. There are over 100 elements in Skynet itself, and they’re all either built or painted. It depended on how efficient they needed to be in the way we constructed it. The background was a matte painting, and there are a hundred different elements that needed to be rendered and composited. And then the T-Meg on top of that is fairly complicated in its structure. It’s built and animated in what they call splines: Non-Uniform, Rational B-Splines NURBS. The animation takes place along the splines. You’ll

notice that there are no seams, and the reason that there are no seams is that he's not built with polygons. He's very elegant in his sub-structure."

Even as Digital Domain was obsessing over T-Meg's sub-structure, the suits at Universal were becoming a bit antsy about how things were going to work with T2 3-D's *super-structure*. With the show's Cyberdyne Systems theater still under construction during the Van Nuys rehearsals, the T2 3-D team weren't able to see the production at work in its new home until February, '96. "I think," said Bezark, "in Universal's case, they started to doubt, after having been so close to it for so many years. People started saying, 'Are people really going to get this? Maybe we've taken too much for granted; this story is pretty complicated—you've got to understand what Cyberdyne is and what Skynet is and what the Terminator is. We think audiences might get confused, maybe we're going to be in big trouble.'

"To alleviate their fears, they scheduled a couple of test audiences while we were still in rehearsal. Gary and I were panicked, we thought, *Oh, man, this is going to be bad news*, 'cause we were not ready, we were still putting the show together. Luckily, even in its rough format, even with the film only 80% done and the soundtrack only 50% done and the computers and gunk set up all around the theater so we could only get maybe 100 people into this 700-seat theater—'cause the whole middle of the theater was taken up with all the huge audio mixing equipment and such—even with that, these people went psycho, they went completely nuts: they were screaming and yelling and cheering. Universal did questionnaires and surveys, and people said they loved it, it was their favorite thing in the whole park. We just looked at each other and went, 'Yeeeeeahhhhh, okay.' Then Universal felt much more relaxed and let us get on with finishing it up; the pressure was off. We were able to fine-tune it and get it ready for the opening."

Audiences visiting the attraction since its official opening in July have been enthusiastic. "When it's over," noted Bezark, "we actually get big explosions of applause. Sometimes we've gotten standing ovations, cheering. That's something we could never predict. We thought it'd be fun, but we didn't know how cool it would be."

"It amazes me," Bruno concurs. "I've seen this thing in Florida six times, and get baffled every time. I try to sit in every chair. I've sat in the first row, the fourth row, the sixth row, all the way back on both sides of the theater, and there's no bad seating, there's no bad 3-D. You just see different things: you are closer to some action if you sit in the front, you miss some action if you're in the front. But if you're in the back, you see other action. There's plenty of reason to see it more than once."

Which visitors seem to be doing, in



Above: Schwarzenegger dispatches one of Cyberdyne's new flying mini-hunters. Below: "Alas, poor Yorick..." Okay, Shakespeare it ain't, but the classics never jolted your senses like this one does!



droves. Said Bezark, "According to Universal's little statistics that have been run every day, there are a number of days since it opened when, statistically, more people have gone to see the show than were at the park. That means that for every person who didn't go, a couple of people have gone two or three times."

People both inside and outside the industry have been so floored by T2 3-D, that some question remains as to what frontiers are left to explore in the realm of film-based theme-park attractions. Said Bezark, "There's one fellow at Universal, one of the guys who supervised the film from Universal's side, a wonderful guy who did a really nice job, who basically did reach that conclusion. When the show opened, he said, 'You know what? I'm leaving.' There's one guy who thought, 'Well, we may not come past this way again.' I prefer to think there's always something great around the next bend, that you can always come up with another great idea."

"I heard a quote from Michael Eisner, once. Somebody was saying, 'I don't want to tell you my idea, 'cause I'm saving it for a really big project.' He said, 'Don't do that. Always tell your idea, 'cause you always have a better one tomorrow.' So, okay, I believe that, Michael. This is pretty cool and pretty spectacular, but I believe that whatever comes next is going to be even cooler and bigger." □

The future war rages on: The destruction of Skynet—filmed at an abandoned steel mill—is every bit the pyrotechnic extravaganza you would expect.



TERMINATOR 2 3-D

FILMING IN STEREO

Chuck Cominsky on using an old technique, with lots of new twists.

By Dan Persons

Twelve minutes of TERMINATOR footage? Hey, no problem: get a motorcycle, get Arnold's butt on it, get him going back and forth in a junkyard. What could be simpler?

Now, c'mon, you know it couldn't be that easy. "It's twelve minutes long," said Chuck Cominsky, producer of TERMINATOR 2 3-D, "it's a theme park attraction, but it cost as much as most real movies. It was probably more complicated than most movies, certainly as complicated as any major effects film. I did LAST

ACTION HERO, I did DROP ZONE for John Badham before this, I did NIGHTMARE ON ELM STREET 5, ADDAMS FAMILY—my background in visual effects is pretty strong. This was every bit as complicated and had as many shots as all those films."

According to Cominsky, the complexities of mounting T2 3-D commenced almost from the get-go: "They had an approved deal, a budget by other people who were no longer attached to the project, and some test footage that they had shot. And basically they said, 'Can you produce it?' I said, 'Well, we'll have a go at it.' The 3-D test footage that they had done was interesting—I also have a 3-D background: I had actually been a director of photography for a thing called MARS IN 3D, for the government and NASA, and then had a visual effects company that I owned that had done JAWS 3-D. So I was somewhat versed in 3-D technology. They basically handed me a non-finalized script, with storyboards that didn't apply, and basically the proclamation that, come May ['95], that we would be shooting, because Arnold had a window and Jim had a window. This was March, by the way—the end of March. And they had a window in



Future-war action—Cameron style! Stuntmen enduring outrageous, explosive pyrotechnic effects during filming.

May and the first week or two in June that they could go ahead and shoot.

"The main task, at least initially, was to get the [live-action] film part of the show shot, within the window of availability, knowing that there was only one 3-D rig available to us that could handle twin 65mm cameras, and me knowing that Jim would have to have at least two or three systems on any given shot, plus a back up. Basically, in preproduction and through production, which was through the second week in June, I totally concentrated in that period on just getting

the live action done. I brought in [cinematographer] Russ Carpenter and his crew, for the art department I brought in John Muto to production design."

And Cominsky brought in equipment, lots of equipment. "We utilized CableCam in one case—the same device that flies a small camera crew and camera package around in sports arenas. Russ and his crew and myself rented every crane and CableCam and every device we could think of to afford Jim mobility of camera. And then of course, to light the desert up when you're shooting—even though we were shooting a high-speed film, the 65mm equivalent of 5298, we were rating it at a 100 ASA, and the beam-splitter mirrors take a half a stop, and the lenses on the 65mm cameras weren't that fast, either—we had four Musco lights out there, we had two NightSuns and a floor package as well."

Backing up the main, 65mm 3-D rig were as many additional cameras as the company could lay its hands on. "What we did was we mixed-and-matched formats," said Amy Jupiter, who served as digital effects producer for the project. "We've got every format: we have two-perf 35, four-perf 35, five-perf 65, there's everything in



The T2 3-D crew using a crane-mounted rig to film Schwarzenegger and Furlong. The cumbersome 3-D camera proved a major challenge to manipulate freely.

that film. Kudos go to the image-processing people at Digital Domain, because of the fact that it all looks pretty much the same. Especially comparing two-perf 35—which ostensibly has the same resolution as 16mm film—with original camera negative from the 65mm, which is pristine and beautiful.”

Added Comisky, “I brought in a fellow named Dr. Ken Jones, to basically handle the 3-D elements. Ken and I had worked on the MARS IN 3-D project for the government back in 1978, and we’d also worked on JAWS 3-D, and he probably understands stereo as well as anybody on the planet.”

One of Dr. Jones’ major tasks was to ride the interocular, the angle of separation between the left and right lenses. Unique to 3-D productions, T2 3-D went the extra step of actually featuring mid-shot, interocular adjustments. “We did that only in certain situations,” said Comisky. “Where we wanted to start wide and push-in into a close-up of someone on a motorcycle or something up fairly close. To be able to set the scale of the background with the foreground when you do a real wide shot and move into the tight, or the reverse, it’s best that you do somewhat of a change on the interocular. It just makes the move easier and smoother and reduces eyestrain.”

Further technical innovations followed once the footage got back to Digital Do-

main. Eschewing the standard, optical systems commonly used to process 3-D footage into a release version, T2 3-D is the first film to fully, digitally process its footage. “Because of the way the 3-D rig works,” explained Jupiter, “the lensing is such that one of the eyes is shot in reverse and backwards, and it needs to be optically flipped. Or at least in the olden days it used to be optically flipped; we digitally flipped everything.”

“The thing to remember,” said John Bruno, who directed stunt and pyrotechnic sequences for the film, “is that no one at that time had done totally digitized, 65mm high-resolution anything for a ride film. The thing that makes it even more impressive or complicated is that not only are you doing it in 65mm and scanning this image that’s three or four times bigger than 35mm, you’re not only scanning once, you’re scanning twice. Every frame is done twice rather than once, so this 12-minute film is actually a 24-minute film. Also, once you digitize the whole movie to add lasers, to add explosions, and to track in objects in the background, you must realize each section of film, the whole film, that’s 12 minutes to the end. That’s one, solid piece of film. It’s not spliced together, it’s all digital, digitally composited. So the entire thing, times two; then you get into the 3-D screen at the end for the last three minutes, that’s times six. So the amount of storage space,

they had to reinvent a way to move this digital information around. It became a nightmare.”

Further complicating the situation was the need to adopt standard CGI processes for the 3-D screen. Said Jupiter, “It’s not just like you push the next button, you reset and you push the interocular button. There are some differences, especially like when you paint: to have a digital brushstroke that matches. We had to write proprietary software in order to do stereo macros for the paint: stereo paint, stereo mattes. Your doing mattes on both eyes, there is no shortcut. You have to do the right eye and then the left eye and then paint the right and then paint the left, and make sure that the brushstrokes don’t animate *against* each other. You had a lot more possibility for artifacts than you do in a traditional film. If you do paintwork on one eye, it may look great in 2D. It’s a lot harder to cheat in stereo. There is no cheating really; 2D fixes don’t necessarily work.”

All the effort appears to have paid off: TERMINATOR 2 3-D has been packing in the crowds since its opening last June. For Comisky, that kind of reception comes as a profound relief: “If I’d known what I was undertaking, I probably would not have done it. I built a career out of being too stupid to know that things can’t get done; then you get thrown in the middle and you just kind of muddle your way through.” □



Boss Films

By Les Paul Robley

To attempt the impossible in **MULTIPLICITY** Harold Ramis called upon the expertise of Richard Edlund at Boss Film Studios, and Hungarian cinematographer Laszlo Kovacs, to seamlessly blend up to four Michael Keatons on screen at the same time, as if there were four actors playing distinctly different characters throughout the film.

"I welcomed the idea very much," said director of photography Kovacs (whose credits range from **EASY RIDER** to the recent **COPYCAT**), "because I had worked with them before on the first **GHOSTBUSTERS**. Even though, back then, everything was optical as opposed to now where everything is digital. This was an interesting problem, different from optical. Digital is so natural, so real and seamless. It seemed like the script was invented for this process."

The cinematic approach for the clone sequences intended to cover and block the scenes as if there were four different actors playing four different parts. The produc-

5



Marina Del Rey's Boss Films and cinematographer Laszlo Kovacs worked closely in multiplying the multi-talented Michael Keaton as Doug Kenny and his clones, filming green screen split screen shots with a moving camera: (1) the final composite; (2) clone one, (3) clone two; (4) clone three; (5) filming Keaton as the real Kenny with stand in; movie magic made seamless.

MULTIPLICITY

and Laszlo Kovacs created seamless effects.

tion used wide master shots which included all four of them, plus conventional over-the-shoulder singles and two-shots that included each of them at least once.

Storyboards helped Michael Keaton understand the structure of each scene and organized his thoughts in terms of playing the different characters, just as it enabled the digital effects artists to position him appropriately and create a convincing composite. "It was very complicated for Michael," Kovacs admitted. "Many times he was carrying the whole sequence because there were no other actors involved. Mentally he was so tired that sometimes by five o'clock he said: 'I can't do it anymore. I've totally lost it.' So we left everything and went home. There was nothing more we could do.

"Sometimes we changed the storyboards when Harold [Ramis] felt a scene was so good it didn't require any coverage. For the sofa scene, for example, we showed all three clones and Doug and there was no reason to cut it for coverage. The scene played so credible because they went behind one another and have physical interaction with each other. It worked out very well."

Besides storyboards, on-set rehearsals were needed to aid Kovacs in lighting the set and help Edlund's crew determine the best blocking for the final composite. "We had stand-in actors for all the different characters Michael was playing," recalled Kovacs. "He would play against those stand-ins trying to determine the blocking and inner emotions of where he would take the scene. For each particular set-up, he'd start with the main character first, the person who drove the scene, then work it out with the other stand-in actors. Then they'd switch parts, down the line to number two, three and four. So, many times it took the better part of the day just to rehearse it, to make sure it felt good for the actor, director, and also, for me."

It was very important to have the actor's movements choreographed down to the last detail



Boss Films' green screen set-up for the shaving scene, which duplicated the film's mirrored bathroom set, with Keaton as each clone filmed separately.

because this could dictate the lighting for a scene. "Harold gave me tremendous suggestions and ideas if I felt there was some kind of a trap," said Kovacs, "if actors were maybe too close to one another and the casting of shadows was unavoidable. Richard [Edlund] was also very helpful in solving these problems. Once I decided how I was going to light the scene and once we put down the first pass, I couldn't change anything. I couldn't add an extra fill light, or tweak a key or even replace a burn-out due to light contamination."

Whenever the clones had to appear together in the same shot, filming could not be done on location. The reason is the light might change, the shadows move, or haze could appear which would jeopardize the consistency between one pass and the next.

"We had to duplicate that whole property on massive stage 15 at Sony Studios," said Kovacs of the construction site and Keaton's house. "We built the two-story house, the driveway and the guest house above the garage where he was hiding the clones from the family. The day exterior set was a direct one-to-one scale. We shortened the distance a bit between the garage and the main building."

The very first visual effects shot took place during September 1995 at the Skirball Institute in

Los Angeles where Keaton is introduced to the cloning process. The first shot involved all axis components of a Kuper motion control system: a dolly, boom, pan, tilt and focus change. Les Paul Robley was motion control operator throughout the 100-day shoot, with Landen Ruddell and Bill Klinger as dolly technicians. Servo motors were chosen to power the dolly and gear head for quiet operation during live sound recordings. Jeff Platt (son of actor Ed Platt) and Donny Sierer were the electronics techs who put it all together in sync with the Panavision camera, Pro Tools timecode, motion control and Silicon Graphics computer workstations (situated in a mobile trailer outside the institute due to possible noise contamination from the computer fans).

Only one shot was actually pre-programmed: a piece of lumber was mounted to the dolly head, and a bit of bounce was added via boom to give the effect of two clones carrying it. For each pass, Keaton and a stand-in merely pretended to carry the wood as the dolly and boom made its calculated move. The wood was so long and awkward that despite complex bracing (one side of which was hollowed-out to reduce weight), the lumber had to be digitally realigned up and down in post production because it had been accidentally raised while they pretended to hold it.

Once a first pass was recorded and approved by director Harold Ramis as "the circled take," nothing in the move or set could be altered. All subsequent passes with Keaton in different roles depended on that original take as the basis for all action. "My crew learned very fast the nature of this type of cinematography," said Kovacs. "We had to leave the set as a hot set and make sure the film didn't go into the lab until all passes were completed. We had to walk away from it while Michael Keaton changed into another character [and SGI roto-d the traveling splits] as he had to get into a different personality." Everything was locked off: lighting, camera, set; nothing could be changed!

Extra care was taken by the camera crew in changing film magazines so as not to bump the camera in these locked off positions. Kovacs had to complete all passes on the same film report because of the possibility of day-to-day variations in negative processing at Technicolor. There could be as much as a point difference in color shift which would cause a problem securing color consistency from one pass to the next. As a result, they kept the film until the entire shot of up to four passes was completed before turning it into the lab. "Some days there were no dailies, and the lab wondered if we had taken the day off," Kovacs fondly recalled.

To an outsider it must have looked like a very lax production. The crew would often stage basketball tournaments, shoot pool, play Ping-Pong or even flight simulator on the SGI computers to relieve the endless waiting. "This was a kind of roller coaster ride, I think," said Kovacs. "It took patience and we couldn't afford to slack off because we couldn't make changes after the initial pass, which was usually a half day's work. In this respect it was a very exciting experience. It was like a team effort between actor, director, visual effects crew and cinematographer. We had about 50 to 60 peo-

continued on page 125

FILM RATINGS

- Must See
- Excellent
- Good
- Mediocre
- Poor

DOCTOR WHO

Directed by Geoffrey Sax. Fox TV. Script by Matthew Jacobs. 5/14/96. 2 hours less commercials. With: Paul McGann, Eric Roberts, Daphne Ashbrook, Sylvester McCoy.

Unfortunately, the Doctor is DOA in the new Fox co-production with the BBC. One of the best conceits of the long-running BBC series was its serial format; a nice chunk of plot in 24 or so minutes, then a cliffhanger until next week. This formula has been abandoned and the first half hour of the new slick '90s version is nothing but filler (aiming to appeal more to fans of E.R. with its clinical medical details), setting up a cliched plot and lacking interesting dialogue. The old DOCTOR WHO used to have wonderfully clever repartee, especially when Tom Baker played the role.

The original series had the most wonderfully intricate clever plots and subplots, but this Americanized version (perhaps fearing that non-fans will not be able to get up to speed) timidly has the most minimal of plots—the Doctor needs to find an atomic clock before midnight or the world will end, and the Master needs to get the Doctor's body by the same deadline. In place of everything that made DOCTOR WHO watchable (including those endearingly tacky sets) we now have copious and boring CGI morphing effects.

Expanding on the mythology is the time rotor of the dear old TARDIS (now tarted up like some kind of gentleman's club) and a look at the Eye of Harmony (the harnessed black hole that forms the basis of time travel). This time the Master has a companion of his own, which is also a nice touch. Eric Roberts makes a campy Master; at least part of the time he seems to be doing a Burgess Meredith impression. Paul McGann is hampered in his portrayal of the Doctor by the surprising and unwelcome revelation that the Doctor is half-human! The very thing that made the character so special was his unpredictable alienness. He has also developed the annoying habit of giving complete strangers hints about their potential futures, apparently now possessing either psychic ability or total recall, surprising in someone so recently recovered from amnesia. ● Judith Harris

KAZAAM

Director: Paul M. Glaser. Touchstone Pictures, 7/96. 93 mins. PG. With: Shaquille O'Neal, Francis Capra, Ally Walker, Marshal Manesh, James Acheson, Fawn Reed.

As far as uplifting kiddie films go, this one is better than anyone might have expected. Although clearly aimed at a juvenile audience, with its young hero and sanitized rap soundtrack, there is a welcome gritty edge to the urban setting, and the sense of danger and difficult complications keeps the plot from floating off into mere whimsy.

Of course, this should not be a com-



Filming writer, director and effects expert Gary J. Tunnicliffe's creature for WITHIN THE ROCK, a low-budget premiere on cable's Sci-Fi Channel.

plete surprise. As far back as the made-for-television AMAZONS (1984), director Paul Michael Glaser showed that he was capable of taking fantasy situations and staging them with admirable credibility. Here, Glaser is aided quite ably by O'Neal, whose imposing stature and likable personality combine to make a genie both formidable and friendly; the other cast members also work hard at bringing a little verisimilitude to the project, although the villains are strictly cardboard cartoon ethnic stereotypes. Unfortunately, Max, the young lead played by Capra, shares many of the obnoxious qualities typical of this kind of screen character, but his interaction with Kazaam is fairly endearing, and his forlorn attempts to reconcile with his estranged father also lend some depth.

The special effects are well used, for the most part, especially when Max wishes for a stack of junk food that reaches to the sky, only to find himself pelted by a virtual rainstorm of burgers and french fries. Only toward the end do the effects overextend themselves, in the "uplifting" magical finale that simply tries too hard to overwhelm the audience with color and light, when the human interaction between the characters would have been more than sufficient. ● 1/2 Steve Biodrowski

MULTIPLICITY

Directed by Harold Ramis. Columbia. 7/96. 110 mins. With: Michael Keaton (x 4), Andie MacDowell, John de Lancie.

What Howard Hawks could have done with a motion-control camera, digital compositing, and a premise in which an over-extended husband clones three copies of himself to handle the demands of work, wife, and children! Harold Ramis isn't Howard Hawks, though, and MULTIPLICITY never offers up the one, bravura sequence (like a high-tech re-write of the dinner table sequence from BRINGING UP BABY, maybe) that would justify the technology that places four Michael Keatons on-screen at once. Although the film is frequently fun and funny, it seems to actively shy away from the more subversive aspects of its

concept, and is so sloppily written (a character who seems at first to be just a humorous walk-on later turns out to be one of the protagonist's closest friends) that, after a while, you give up on the peculiarly conventional storyline and focus instead on the interplay between Keaton, Keaton, Keaton, and Keaton. Great as the actor is at playing four aspects of the same personality, even he can't cover for the fact that MULTIPLICITY is a marvelous opportunity, sadly lost. ●● Dan Persons

TERMINATOR 2 3-D

Directed by James Cameron. Universal Studios, Florida. 5/96. With: Arnold Schwarzenegger, Linda Hamilton, Edward Furlong.

Well, he said he'd "be back," but who knew it would be in a theme park? Arnold Schwarzenegger returns as the half-human/half-cyborg of previous blockbuster stature, this time in TERMINATOR 2: 3-D, BATTLE ACROSS TIME, the latest attraction at Universal Studios theme park in Orlando, Florida. Many such attractions often make the claim that "you'll feel as if you've actually stepped into the film!" but T2:3-D (as it's been dubbed) will make that statement seem like more than just P.R. hype.

The attraction begins with what is supposed to be a "tour" of Cyberdyne Systems (the laboratory that created the Terminator). An actress portraying the saccharin host welcomes the crowd and introduces a film about the lab (which is rife with Cameron's sly digs on technology). After some brief static, the film is interrupted by Sarah Connor (played by Linda Hamilton) and her son John (Edward Furlong), who plead with the crowd not to believe the bunk that Cyberdyne is selling them.

The audience is then ushered into the Miles Dyson Memorial auditorium (named after the character who was killed in Cyberdyne's explosion in T2) for a presentation and the crowd is asked to put on their protective goggles (a.k.a 3-D glasses). What follows is a display of Cyberdyne's latest cyborg robotics, represented by some impres-

sive audio-animatronics.

The presentation is then cut short when actors posing as the Terminator and Sarah and John Connor burst into the auditorium, the T-1000 liquid Terminator slithers out of the screen (thanks to the 3-D effects) and audiences are hurdled head-first into the hyper-intensive world of "Cameronesque" action.

What's amazing about T2:3-D is not only the impressive effects (possibly the best of any theme park attraction) but the way the action turns on a dime from the screen (on which the Terminator is portrayed by Arnold Schwarzenegger) to the stage in the auditorium. The attraction also acts a "sequel" of sorts to the TERMINATOR films, allowing Cameron to introduce a new brand of Terminator, the T-1,000,000, a giant, slithering, liquid metal scorpion, whose claws seem to dangle precariously over the audience's heads, before finally exploding in a spectacular finale.

T2: 3D will satisfy hard-core fans of the film, as well as genre traditionalists. To Cameron's credit, he could have tamed the attraction down, or added a cute element, but instead decided to go with the double barrel, visceral excitement that made the films so popular. T2:3D unravels at a quick pace, with tremendous attention to detail that will entice visitors to Universal Studios into taking a second look. In other words: "you'll be baack."

●●●● Michael Lyons

WITHIN THE ROCK

Directed by Gary J. Tunnicliffe. Sci Fi Channel. 6/8/96. 115 minutes. With: Xander Berkeley, Caroline Barclay, Bradford Tatum, Brian Kraus.

Another retread of one of the many formulas we've seen too much of. Eight people on a small moon are killed off one by one by a creature who is never seen very clearly. The set (and setup) is suspiciously reminiscent of ALIEN and the only defense against the creature is CO₂ fire extinguishers, just like in THE BLOB (1958). There's a black guy, a guy with an earring, a lady scientist, a lady demolitions expert, a bearded techie, a nasty chauvinistic pig and two brothers, in case you have any trouble differentiating the potential victims. The creature, created by Gary J. Tunnicliffe who also wrote and directed this uninspired exercise, is a ringer for PREDATOR although he's able to blend into cave walls, just like the Clay People of FLASH GORDON'S TRIP TO MARS (1938).

There is also a little side plot about the end of the world: the renegade moon Galileo's Child is on a collision course with Earth and there's a race against the clock to drill 3 tunnels in order to redirect its orbit by setting off some explosives, but this just serves to pad the running time while we wait for the creature's brief appearances. In keeping with their policy not to offend anyone, the Sci-Fi channel has bleeped all naughty words, like "ass", and it certainly looked as if some of the gore was excised as well.

● Judith Harris

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MULTIPLICITY

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ple working on each single shot, which isn't normal, especially when you have only one actor in a scene. There were times for seven or eight weeks we only shot Michael up in his garage apartment. That was very demanding in terms of testing everyone's patience because everything took a long time.

As it turned out, more time was spent waiting for Keaton's complex role reversals than on Boss Films real-time traveling split process, developed by Gautham Krishnamurti, Shahril Ibrahim and Hiro Miyoshi, operated by Dave Smith and Ken Ziegler, and supervised by Brian Samuels. "The software enabled us to playback video off the SGI and blend it at the same time with incoming video, compositing them together using some kind of chroma key or luma key function," explained Gautham.

Some special considerations were necessary, such as stand-ins wearing green suits for chest bumps and high five's, or green screens with holes inserted for blowing cigarette smoke into a clone's face. These devices enabled Keaton's characters to react with themselves very intimately. Two scenes in particular involved

an item being passed from one clone to another: a plate of sandwiches that is given by Keaton to himself, or when Keaton hands a beer to his newly-created clone #3. These scenes employed an arm replacement technique whereby a stand-in wearing Doug's same clothing handed the object to Keaton as Clone 3 in the first pass. The original stand-in's body was matted out by SGI and Keaton was placed in the identical position for pass #2. Keaton as Doug later matched his body movement as if he were handing the item to himself. The dolly movement added to the whole effect, disguising the trick and making it seem like it actually happened.

"It works so well in scenes with dynamics of a pan and dolly, ending in a 3-shot," recalled Kovacs. "It has such a fabulous credibility when you see all three people played by the same actor. Many times we tried to avoid physical contact or crosses behind one another for budget reasons, since we were limited with how many visual effects we could do. We wish we had been bolder because those are the scenes that work really well and don't telegraph to the audience that it's an effects shot—when there's dynamic movement before you see

all four characters in the same shot."

Some scans involved the innovation of a laser tracking system by Precision Projection Systems, but in most scenes, stand-ins, video monitors, and even Ping-Pong balls on a stick worked better in establishing eye-line relationships for Keaton.

"Seeing composites in real-time was not only great for the director and Michael to check eye level, but also for me," admitted Kovacs, "because I had to check for shadows and problems that might occur in the subsequent takes. When we saw a problem in the second or third pass, the only thing we could do was change his placement slightly to avoid a shadow crossover or green spill.

Because *MULTIPLICITY* was shot in wide-screen anamorphic format, release on video could be a problem. "Because there were as many as four Michael Keaton's in one shot, the horizontal frame is very important when you have so many characters appearing at one time," said Kovacs. "We really used the entire field from edge-to-edge and I think it will force the video distributor and cable company to either go letterbox or lose half the action. This film should really test the philosophy

of showing full-frame to a cable audience."

There were a number of innovations made during the course of shooting *MULTIPLICITY*. Some have already become standards in the industry. Panavision provided a modified flicker-free color video tap with better color and resolution that aided the on-set SGI compositing, since they relied on the camera tap to digitize the video image.

Other innovations included the use of real-time SGI image compositing, silent motion control, laser tracking system and a series C 60mm lens. If audiences are amazed and this film clones another *MULTIPLICITY II*, Kovacs would be proud to work on it. If there were any negative experiences, they have all been forgotten by Laszlo Kovacs. "The waiting for the special effects was not a problem. Again, this was part of the process of having patience, and realizing the nature of the beast. Everything took its natural course and you couldn't rush things. People were working just as hard and fast as they could and there's no reason to push anybody beyond the limits. And we still came in on time and on budget, so everything in the end was scheduled correctly."

LETTERS

STARSHIP TIPPETT

For your information, Tippett Studio is currently working on STARSHIP TROOPERS. Phil Tippett and crew are the creators and animators of the bugs for this TriStar/Buena Vista release. Your article [28:2:6] mentioned "ILM effects;" we thought you should be informed that Industrial Light and Magic is not involved.

K. C. Rosenberg
Tippett Studio
Berkeley, CA 94710

[Sorry about the misunderstanding. The attribution of STARSHIP TROOPERS effects to ILM was based on a comment by star Dina Meyer, who told us about the effects. "They are very large bugs that are being done by ILM."]

THE REAL CYBORG SCOOP

I saw GHOST IN THE SHELL [28:1:46] on video just before reading your coverage and I'm not sure I saw it the same as Mr. Persons; particularly the intellectualizing about cyborg angst. Or is this taken from some press release? It seems like the reviewer is gushing in the extreme, here.

You folks out there are so stuck in the middle of movie-ness that you missed the *big* story. Look at Kurt Russell as Snake Plissken. Do you realize that Russell looks the same in all his movies? It was his "new" Snake that made me realize that he hasn't aged in 20 years! *Kurt Russell is a Cyborg!* And you didn't spot it. Some flunky in the mail department will read this, sell it to the check-out counter tabloids and scoop you. Serves you right!

George Metzger
Vancouver, British Columbia

CALL OFF THE CELEBRATION

With all due respect to the 30th anniversary coverage [27:11/12], this party line proclaiming the original STAR TREK's dramatic superiority over the post-Roddenberry TREK series (particularly those with Black men and *any* women in charge) is a desperate myth, one which has gotten very tired, and has been worn *very* thin.

Let the ongoing debate of nostalgic one-upmanship be left with the cult followers where it belongs. With superlative films like Kenneth Branagh's FRANKENSTEIN bombing at the boxoffice, and a science fiction cable station filling the airwaves with a lineup as erratic

as the channel's choice of a name, it's time to end this pre-occupation with such dubious aesthetic apocrypha, and open up the arena of incisive critical analysis further than ever before.

Clearly, after three decades, the fixation has gone far enough. This constant praising of a single series as so glowingly classic and egalitarian, filled with its user-friendly imperialism, gender stereotypes, ethnic window insurance, and frequent hammering, just doesn't make sense. With at least 2/3 of its original 79 episodes ranging from middling fair to plain godawful, the blind acclamation of STAR TREK needs to be dropped like the bad habit it is.

Ajumu Mwita Iyapo
Buffalo, NY 14212

TREK GUIDE LESS THAN CLASSIC

Your Classic Trek episode guide [27:11/12:26] was by far and away the worst piece of writing I have ever read. The subject matter has been so thoroughly covered elsewhere that the author apparently felt obliged to go off on tangents that seldom had anything to do with the subject at hand. Many facts and trivias were of only minute concern. Much is made of the fact that several guest actors also did MAN FROM UNCLE and OUTER LIMITS (whoop-dee-doo!!), without placing that in context. This meant they all had work outside of STAR TREK. I only hope that this lent their resumes some credibility, but it had no business in an episode guide.

My favorite read was for "The Alternative Factor," which, in one paragraph, talks about the plot, the casting problems, the production problems, hypothetical physics, asks about specific segments, complains about the show's lengthy dialogue and then caps that off with a sanguine salute to a neat but minor special effect.

As far as the special effects go, they are supposed to be "neat" shots. That's why they're not called dull, uninteresting effects.

The episode guide took a considerable look at the sexual inequality of the show, even raising concerns over Uhura's attempted rape at the hands of a drill thrall (!?!). These concerns would have been better serviced in a sidebar allowing for some exploration of the inherent sex-related issues of the industry and the time period.

I watched Classic Trek in my tattered teenaged days, and I can assure you, my hormones raged with the best of them. Somehow, in my most fevered imagination, I never envisioned Uhura getting raped in the "Gamesters of Triskelion." I did always consider that Kirk was too much of a heel to let an opportunity like Angelique Petty-John's quintessential dumb blonde go untouched.

Joseph A. Rebov
Tonawanda, NY 14150-1931

TREK'S SCRAMBLED MUSIC CREDITS

In your STAR TREK 30th Anniversary issue, writer Sue Uram credits composer Fred Steiner (misleadingly described as "music director") with having scored 25 of the original STAR TREK series episodes and having written the theme music to LOST IN SPACE. In fact, although he was instrumental in developing the musical style of the series, Steiner composed fewer than a dozen STAR TREK scores; STAR TREK was routinely tracked with music written for a core of episodes early in each of its three seasons, and musician union rules required that the composer responsible for most of the music written for each episode be credited in the end titles. I suspect your writer simply counted the number of times Steiner's name appears in the end credits of the show, but these credits can be quite misleading. For example: Alexander Courage is credited as the composer for "City on the Edge of Forever," while Fred Steiner actually composed a partial score for the episode, the rest of which was tracked with music from earlier episodes such as Sol Kaplan's "Enemy Within," Courage's "The Naked Time" and Gerald Fried's "Shore Leave," among others. Although Steiner did write the memorable PERRY MASON theme, to my knowledge he never wrote a note of music for LOST IN SPACE; title themes and some scores for the show were written by John Williams. It's unfortunate that an issue featuring the behind-the-scenes talent of STAR TREK devoted so little attention and research to the composers who wrote some of the most memorable and ambitious musical scores ever heard on television.

Jeff Bond
Bowling Green, OH 43402

WHO DESIGNED THE ENTERPRISE

In my opinion you owe the readers of your magazine a sincere apology for including the highly fictionalized account of Roland Brooks' portrait how Matt Jeffries "spent more than four months building the model ship..." for STAR TREK [27:11/12:24].

His recollections of the miniatures, as transcribed by author Sue Uram, are so far from the truth it is utterly pathetic. I pray that your learned readers will be able to distinguish fact from fiction upon reading Mr. Brooks' version and Dan Fiebiger's abridged but detailed account, despite the unutilized last minute corrections, regarding the *U.S.S. Enterprise* in the same issue [27:11/12:64].

Furthermore, it is also interesting that either Uram and Brooks, or both, have failed miserably in spelling the name of his "young set designer." It is *not* Jeffries, but Jefferies.

The remaining articles about STAR TREK are highly entertaining, seemingly factual, and hopefully true. Notwithstanding the Brooks' article, this issue of *Cinefantastique* is outstanding, and in the years to come, a highly collectible and historical edition to one's STAR TREK library.

Richard C. Datin
Reno, NV 89515

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Plus, in the same issue, a scintillating pictorial profile of Althea Massey, who nurtured her career with supporting roles in *THE NUTTY PROFESSOR*, *RED SHOE DIARIES*, *POISON IVY 3* and *STAR TREK: VOYAGER*, and is now playing Elizabeth Taylor in a film bio of James Dean. Subscribe today and pick up those back issues you may have missed!

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STAR TREK FIRST CONTACT

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